

The Magazine

ANTIQUES



MARCH

1928

Price 50 Cents



WE have recently purchased a very rare type of Chippendale block-front chest-on-chest with claw-and-ball feet which has been in the same New England family for six generations.

According to family tradition this piece was made by a cabinetmaker familiarly known as "Mahogany Joe" with a shop in the vicinity of Salem, Massachusetts. It was designed to accommodate the wedding trousseau of the daughter of the house. Note the dressing table slide above the drawers in the lower part of the case.

ISRAEL SACK
85 Charles Street
BOSTON, MASSACHUSETTS
SPECIALIZING IN AMERICAN ANTIQUES

NEW YORK GALLERIES
383 Madison Avenue







Old English Galleries

86 and 88 Chestnut Street

BOSTON, MASSACHUSETTS

Telephone, HAYMARKET 6466

English Antiques Personally Collected in the British Isles



QUEEN ANNE BUREAU-BOOKCASE IN BURR WALNUT, CIRCA 1705.
ORIGINAL VAUXHALL MIRRORS

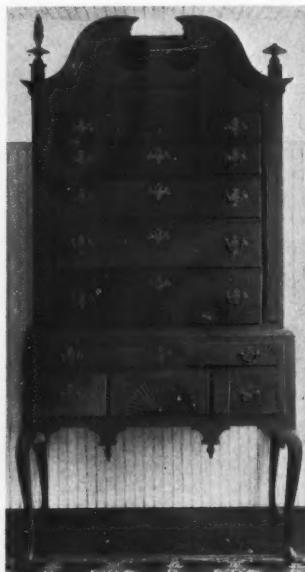
Height, 7 feet, 2 inches; width, 3 feet, 2½ inches;
Depth, 1 foot, 9 inches



A VIEW OF ONE CORNER OF ONE FLOOR OF MY SHOP

*An Important Early American Shop
In a Small Connecticut Town*

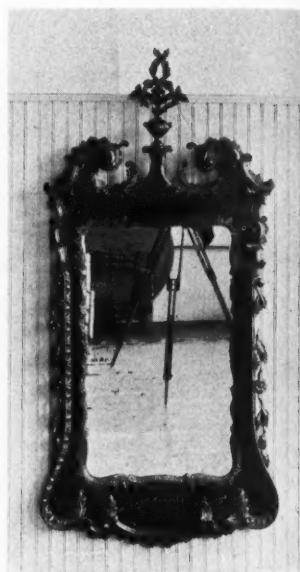
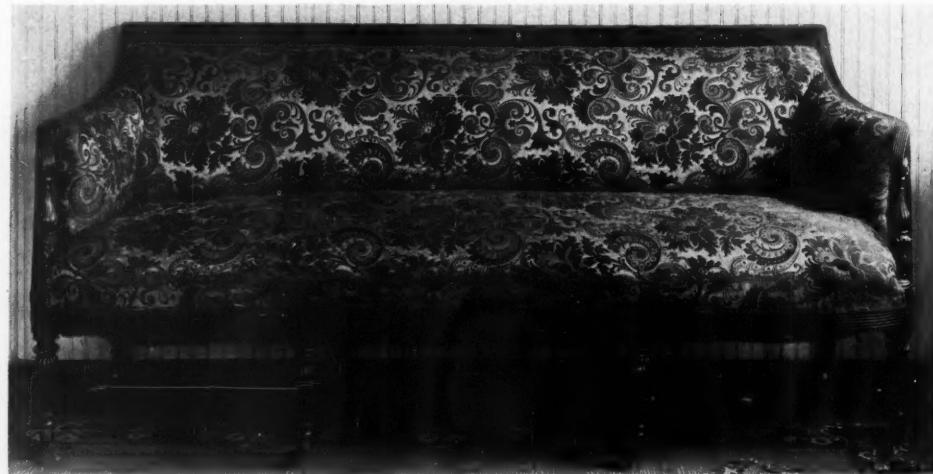
MORRIS BERRY of PLAINVILLE, CONNECTICUT

MAPLE HIGHBOY
ORIGINAL BRASSES

FOR a great many years now I have specialized in early American furniture — the finest only. Many of my pieces were bought before most fine American things found their way into private homes and museums. They came to me from the best families of old New England and they deserve a place in the best homes of America.

Illustrated are a few of my pieces. There isn't room even to mention the rest. I carry a stock of over \$200,000, which comprises American furniture in all woods — mirrors, chairs, sideboards, desks, highboys and lowboys, tables, sofas, and the like — everything in original condition and among the best of their kind.

Plainville is only one-half hour's run from Hartford. My shop is a little out of the way but well worth a visit. I am not much of a hand at correspondence but I shall be glad to send larger photographs and prices of the pieces illustrated and to answer the letters of those who are really interested.

FINE CHIPPENDALE MIRROR
IN MAHOGANY

SHERATON SOFA, BEAUTIFULLY CARVED, UNUSUALLY FINE CONDITION

Early American Furniture
from the Private Collection of
LOUIS M. REAM, Esq.

ON OR ABOUT APRIL FIRST
THERE WILL BE ON VIEW
A COLLECTION OF

Rare Mahogany Furniture

INCLUDING SOME BLOCK-FRONT
PIECES AND OTHER PIECES
BY WELL-KNOWN
CABINETMAKERS

On view by appointment at the home of the owner

THOMPSON, CONNECTICUT

TELEPHONE, PUTNAM 819

W.M. A. FRENCH FURNITURE COMPANY

*Announce an Exhibit of Antiques
and Imported Reproductions*



AN unusual collection of early and eighteenth century English and Provincial French Antiques and Imported Reproductions at prices that afford an exceptional opportunity to dealers and decorators, is now on display at our New York Galleries.

Our diligent search for the finest available work of the master cabinet-makers of the past, to be used as models for French Handmade Furniture has opened up sources that are not available through the usual channels.

Examples of our own handmade reproductions of furniture of the classic periods are also on exhibit.

You are cordially invited to visit this display. Inquiries by mail will be given prompt and careful attention.

NEW YORK EXHIBITION BUILDING
at 238 East 46th Street
NEW YORK, N. Y.

MINNEAPOLIS STORE
at 92 South 8th Street
MINNEAPOLIS, MINN.

IT PAYS TO ADVERTISE IN ANTIQUES

Demonstrated Time and Time Again

CAN there be risk in doing that which others have found profitable? Only if you do the thing less well than they.

Take the case of advertising in ANTIQUES for example. Those who have used the advertising pages of ANTIQUES steadily and progressively, who have sought to interest collectors by the character of their message, who have followed up inquiries, and have given prompt and reliable service, have found that their advertising expenditures bring good returns.

Advertising alone will not accomplish wonders, even in ANTIQUES, but advertising plus service—that is the magic key to an increasing business and an increasingly profitable business.

Proofs? They may be found in the experience of advertisers in ANTIQUES as they themselves have told it. In the next column are a few transcripts from letters doubly convincing because they were volunteered, not asked for.

Dundee, New York

"I thought it might interest you to know that before Christmas I shipped antiques into 11 states, almost all my names have been gotten through my advertisements in your paper. From December first to January fifteenth I received 40 new names, and since the February number came out I have had so far 16 new names, more coming every day. It just shows that by keeping at it one gets a good mailing list in time." *Florence W. Upson*

Jemima Wilkinson Antique Shop

Boston, Massachusetts

"Please allow me to congratulate you on the increasing excellence of your magazine and the gratifying results that we are procuring from our little 'ad'. We take a great deal of pleasure in speaking of your paper in highly favorable terms to a great many visitors from all over the country." *Frank Barton*

New England Sales Association

New Rochelle, New York

"It has been a pleasure to use your magazine for advertising purposes, and I am much obliged to you for the highly satisfactory manner in which the advertisements have been presented. Your magazine has been of great assistance to us in establishing our business and we are more than pleased with the results obtained." *Dorothy O. Schubart*

Kansas City, Missouri

"This is an S. O. S. Can you not issue a bulletin to your subscribers notifying them that the mahogany field bed which we advertised in the January issue of your magazine has been sold? We cannot attend to the regular business for answering telegrams and letters." *W. H. Wilkinson*

Curiosity Shop

Huddersfield, England

"I would like to say that my advertisements during the past year have brought me a lot of business and have been very successful." *William Lee*

New Haven, Connecticut

"I do wish you to know that I simply couldn't have gone on with my business here if it were not for ANTIQUES. It has put me on the map and I am delighted with the results I have achieved." *Marie Gouin Armstrong*

The Stepping Stone

The Question Today is Not "*Can I Afford to Advertise in ANTIQUES?*"
But Rather "*Can I Afford Not to Advertise?*"

COMPLETE INFORMATION ABOUT ADVERTISING ON REQUEST

ANTIQUES, 683 Atlantic Avenue, BOSTON, MASS.



ILLUSTRATING A PART OF OUR COLLECTION OF DOLLS' FURNITURE, POTTERY, PORCELAIN, GLASS, ETC.

WINTER REDUCTION SALE ENDS MARCH 31

WE have been greatly delighted and benefited by the number of callers we have had from New York City and more distant points, who have come to take advantage of our Winter Reduction Sale.

To those unfamiliar with our stock, it has come as something of a surprise to find in the country a collection of antiques of a quality such as is commonly found in the better metropolitan shops.

It is our policy to give our customers the advantage in price of our low country overhead. This, combined with the present price reduction, makes it possible for our patrons to purchase antique furniture of the better grade in mahogany, walnut, oak, maple, and pine, as well as porcelain, pottery, silver-resist, purple and pink lustre, glass, etc., at peculiarly low prices.

MR. & MRS. RALPH RANDOLPH ADAMS

Look for the Yellow Bed Headboard Signs

390 POST ROAD, DARIEN, CONNECTICUT

Opposite the Lewis & Valentine Nurseries

Quaint Road Map on Request



HE dealer in antiques has a two-fold responsibility: First, he must maintain an adequate stock of irreproachable examples sufficient to meet a considerable variety of requirements on the part of his clients; second, he must be prepared to find special pieces, outside his own supplies, to meet some extraordinary requirement of collecting or home furnishing. The finding of such special pieces is not always an easy matter: it necessitates both wide acquaintance and sure knowledge. The facilities at my command having been sufficient for the discovery of early American rarities for important museums of the United States, I feel confident that they will equally well serve the particular needs of private collectors.

Henry V. Weil ANTIQUES

A CAREFULLY CHOSEN COLLECTION OF
FINE FURNITURE AND ITS APPURTENANCES
CONSULTATIONS :: SPECIAL COMMISSIONS

126 East 57th Street

NEW YORK CITY



MAHOGANY HALL CLOCK, with inlaid case, moon dial, by Lemuel French, Boston, \$750.



SERPENTINE-FRONT SECRETARY in Cherry, almost mahogany Color, Fine Original Condition, \$850.



THIS HANDSOME OLD BANJO CLOCK, Eight-day Brass Works, Gilt Front, New Paintings, Fine Timekeeper, \$175.

Old Things Rich and Rare

CHOICE OLD GLASS

Crystal Lustres — A splendid pair of fine old pure white Bristol cut glass lustres, large size, a blaze of prismatic color. Also an equally fine pair in cerulean blue on crystal, warranted antique. Either pair, \$100.
Ruby, Etched — Bottle-shape decanters in rich red, cut or etched through to crystal. Several fine single specimens, \$20 each.

Purple Blue — Finger bowls, old handmade ones in this wonderful shade of blue. Can offer ten, at \$7.00 each.

Six Sandwich glass goblets with fine and unusual etched design, all perfect, \$20.

Set of 3 ormolu candelabra, Indian figure, original prisms, fine condition, price, \$100. Pair of cherry-colored trumpet vases in ormolu holders with white marble bases, \$35. Six old white wine glasses, fine blown flint glass, \$35.

CHOICE OLD CHINA

Three pink lustre tea sets in fine color, particulars on request.

Liverpool Pitcher with American ship in colors, crack on one side, \$85.

Sunderland ship pitchers in rich pink lustre, several good ones, \$35 to \$75.

Crouch ware and sporting pitchers. Fifty odd Lowestoft pieces. Staffordshire blue historical plates and a large variety of odd pieces and partial tea sets.

Write us your wants

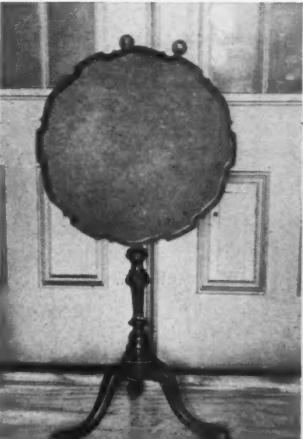


MAHOGANY LOWBOY TABLE, English Style, Original Brasses and Condition, \$125. Small Toilet Mirror, Swell Front, \$50.



ONE OF THREE CHIPPENDALE CHAIRS in Excellent Original Condition, \$300 for Three.

ONE OF THREE HEPPLEWHITE CHAIRS in Excellent Original Condition, \$450 for Three.



PIE CRUST TABLE in Mahogany, Original Piece, Original Finish, Slight Repairs, 20-inch Top, \$250.

BOSTON ANTIQUE SHOP 59 Beacon Street, BOSTON, MASS.

Telephone, HAYMARKET 0259

THE BANDBOX

ANTIQUES :: INTERIOR DECORATIONS

320 SPRINGFIELD AVENUE, SUMMIT, N. J.

Forty-five minutes from New York City by the Delaware and Lackawanna Railroad

TELEPHONE SUMMIT 932

John Morrison Curtis :: Helen Perry Curtis

A three-story house furnished like a home, offering a comprehensive collection of antique furniture and accessories, against a background convincingly distinctive and charming. A call is invited. Inquiries by mail will receive prompt, courteous, and intelligent response.

Illustrated are a few items taken from my present stock. They are in good condition, guaranteed genuine Antiques over 100 years old, and will enter the United States duty free.



THE prices quoted are delivered free to any port in United States and include packing, insurance, freight, and consular fees and documents. A cordial invitation is extended to dealers when visiting England. Huddersfield is four hours journey from London, and one and one-half hours from Liverpool.

No. 1 — A set of 6 fine mahogany Side Chairs of the Chippendale period with loose seats. In very good condition and original patina. Price, \$500, delivered to nearest port.

No. 2 — A Chippendale-period mahogany tripod Table with tip top. The table is in original condition, including the carving, throughout. Diameter of top, 31 inches. Price, \$150, delivered to nearest port.

No. 3 — A Chippendale-period mahogany slant-top Desk, having 3 long and 2 short drawers. In good condition throughout. Width, 44½ inches. Price, \$225, delivered to nearest port.

No. 4 — An early 18th century mahogany knee-hole writing Desk with centre cupboard and 9 drawers. The top portion is fitted with writing slide and stationery compartments which are original. Fine color and patina. Width, 42 inches. Price, \$250, delivered to nearest port.

Enquiries for the above invited

WILLIAM LEE Wholesale Antiques

(Member of British Antique Dealers Association)

120 HALIFAX OLD ROAD, HUDDERSFIELD, YORKSHIRE, ENGLAND Telephone, 2849 Cable: LEE, ANTIQUES, HUDDERSFIELD



OLD OLIVE JARS

from Western Mediterranean Countries. Lovely for gardens and solariums. (Interiors completely glazed)

While Not in Pairs, Can Be Nearly Matched

WE OFFER:

3-17½" to 18½" high.....	\$12.50 ea.
10-19" to 21" high.....	17.50 ea.
17-22" to 24" high.....	25.00 ea.
11-25" to 27" high.....	27.50 ea.
3-28" to 30" high.....	35.00 ea.
12-33" to 36" high.....	60.00 ea.
10-38" to 41" high.....	75.00 ea.

WE SPECIALIZE IN PROVENCAL AND SPANISH FURNITURE
WROUGHT IRON, LAMPS, LANTERNS, ETC.

Photographs Furnished Upon Request

Stern's Antique and Art Galleries, Inc.

221-223 ROYAL STREET,

NEW ORLEANS, LOUISIANA

All Pieces in Original Condition



COMFORT was a consideration of less moment to our ancestors than to folk of the present generation. Only the seniors of the household were permitted the use of such capacious and inviting armchairs as the one here pictured. And to that fact must be attributed the scarcity of such chairs in comparison with chairs of more severe and formal character. Only rarely will a tall upholstered wingchair of the Queen Anne period be encountered, particularly one with such finely rolled arms and crisply curved back as the pictured specimen displays. The needle-point covering, too, in this instance, contributes its share of distinction to an exceptionally distinguished piece

*Antique Furniture, Rare Books, Prints,
Textiles, Objects of Art*

QUEEN ANNE WINGCHAIR UPHOLSTERED IN NEEDLEPOINT

The ROSENBACH COMPANY

273 MADISON AVENUE, NEW YORK
1320 WALNUT STREET, PHILADELPHIA

ANTIQUES AT AUCTION

MARCH 7, 8, 9

EXHIBITION MARCH 6

10:30 A. M. and 2:30 P. M. each day

WE have just returned from abroad where we spent two months in a personal house-to-house canvass of some of the most historical towns in England. Never before in our many years as antique dealers have we had the good fortune to bring together so unusual a collection of fine English furniture. Most of these pieces had been in the same families for generations. In addition to this collection of English antiques, we are selling our large collection of American antiques and hooked rugs. Dealers and collectors are offered a rare opportunity to acquire some fine pieces at this sale.

Included are:

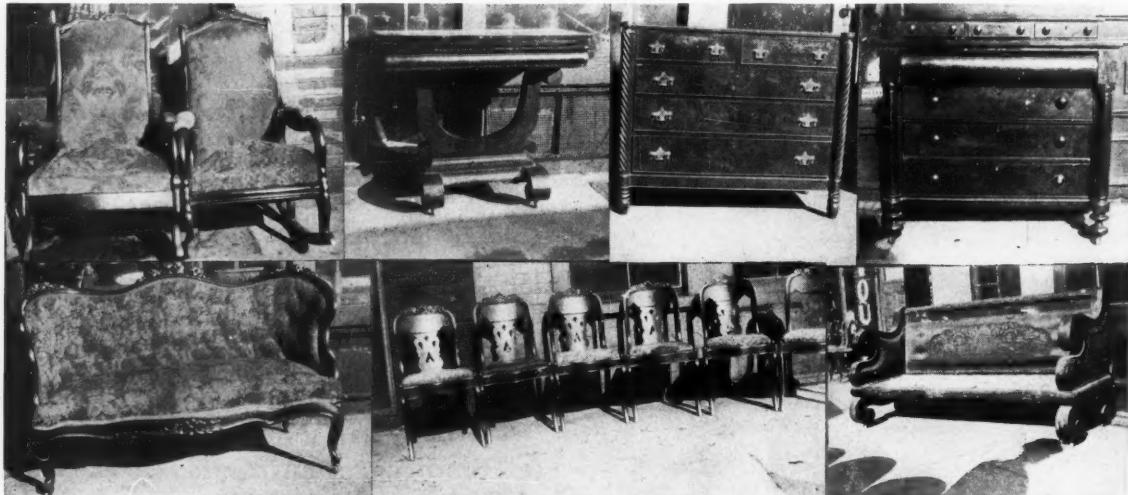
Six Chinese Chippendale chairs, the very finest of their kind; a Martha Washington chair after the Chinese Chippendale manner; an American claw-and-ball-foot wingchair; an American duck-foot wingchair; an American block-front desk in original state; several sets of fine Chippendale chairs; satinwood secretary, unusual; Duncan Phyfe three-part and two-part tables; some of the rarest tea sets; Lowestoft, Wedgwood, Staffordshire; a number of fine silver resist and gold lustre jugs; early American glass; several Martha Washington and Chippendale mirrors, etc., etc.

Illustrated Catalogue on Request

A. RUBIN and MAX WEBBER

41 Bowker Street

BOSTON, MASSACHUSETTS



I save the dealer time and so save him money. That is why my shipments go out in carload lots to all parts of the country.

My stock is at all times very large. I never scorn the humble in antique furniture nor do I hesitate to acquire the best. My costs are low and my prices equally low. Write me if you want one piece or a thousand.

Quantity purchasers given proportionate inducements. A visit here will repay a long journey.

Prices Strictly Wholesale

Packing and Crating Free

W. B. SPAULDING'S ANTIQUE SHOP

*Everything Guaranteed
as Represented*

17 WALNUT STREET, HAVERHILL, MASSACHUSETTS

*Formerly at Georgetown
—since 1897*

In 1908, Twenty Years Ago, I Began to Ransack 1000 Attics Annually

While ransacking I came across all manner of things, many of which I bought, among them hooked rugs. I was quite alone in the field in those days in so far as the hooked rug game was concerned. I advertised

HOOKED RUGS: EXCELLENT FOR THE COUNTRY HOME

Braided rugs, you know, were all the go then, but once in a great while I found a customer venturesome enough to buy a few hooked rugs from me to use for floor covering in connection with antique furniture.

It was not long before the scouts, the canvassers, the antique peddlers, the knights of the road, got on to my craze — so that my place became the reservoir for hooked rugs for many years.

If anybody had told me in 1908 that there were as many hooked rugs in this wide world as I own today, I would have doubted it.

When my place became headquarters for hooked rugs, I trained a corps of workers who, during the past ten years, have become experts in repairing these rugs.

When valuable hooked rugs need attention collectors and dealers all send them to Burnham's for proper treatment. (Send for Burnham's 44-page Book, price 25 cents; chock full of information on this interesting craft of hooked rugs.) Now others search for rugs and antiques for me. I search for pumpkin pine, feather-edge boards, paneling, old houses with oaken frames, and all manner of house building materials, including hardware, bricks, and fireplace outfits. I have organized a crew made up of back-countrymen, known as the "Peep-o-Day Boys." They work in conjunction with me arriving at the trading post between three and six in the morning, discharging their various loads of wares early — so they may be off and at it again. This has worked so well, and my warehouses and yards are so full that people claim I am the second largest antique dealer in these parts.

We have noticed quite a lot of architects about here lately, several of whom thought our stock was not only good enough for New England but had some sent to New York City, Cleveland, Ohio, and Houston, Texas.

We like to have architects, builders, or their clients come here. Proper guides will show them about. I expect many this coming season, if politics don't upset things, which now seem headed on their proper course.

R. W. Burnham

BURNHAM'S ANTIQUE TRADING POST
OLD BAY ROAD
IPSWICH IN MASSACHUSETTS

Exceptional Furniture and Selected Pottery

Are an important part of our present stock. Interest in the work of early American potters is so steadily increasing that we have placed on exhibition a number of specimens—both marked and unmarked—in wide variety of forms and glazes.

In furniture, too, we incline to unusual pieces which combine individuality with traditional characteristics of excellence.

McKEARIN'S

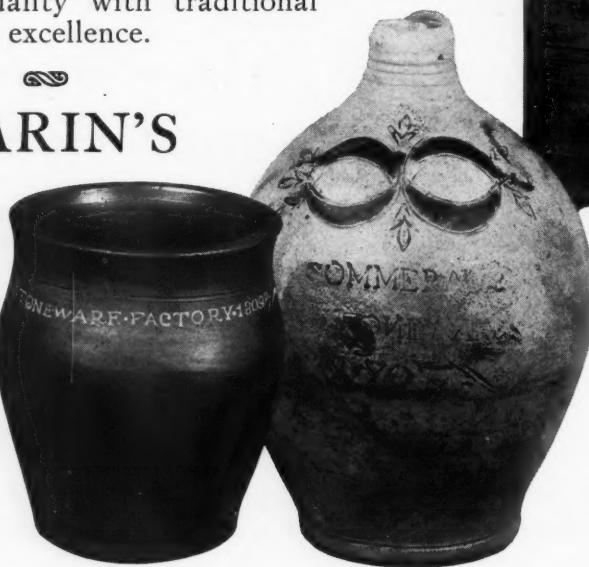
21 East 64th Street
NEW YORK CITY

ILLUSTRATED

Unusual highdaddy in curly maple, a really rare specimen of a rare type of early furniture.

Dark brown glazed jar with incised inscription: *Paul Cushman's Stoneware Factory 1809.*

Large stoneware jug, blue incised decoration, inscribed: *Commeraw Stoneware, N. York.*



Subscriptions to our new publication, *The Glass and Antique Commentator*, are being received. Seventy-five cents the copy: \$2.50 for the quarterly series.

The Treasure House



A MAGNIFICENT Sheraton mahogany bow-front sideboard with lovely figured wood, two small drawers at one end, large deep drawer at the other end, long silver drawer in the center. Size six feet nine inches long. Delivered free to any port in the United States and Canada for £95. Three lovely mahogany brass-bound ice pails fitted with liners. £35 for the three.

American and Canadian antique dealers will be met at Liverpool by appointment and brought over to Preston by car. Only thirty miles from Liverpool or Manchester.

FREDERICK TREASURE

Member of the British Antique Dealers' Association

KAY STREET MILLS

CABLE: "ANTIQUES" PRESTON, ENGLAND

:: ::

PRESTON, LANCASHIRE, ENGLAND

Telephones, 414 PRESTON and 267 LYTHAM

FRANCES WOLFE CAREY

Antiques

38 HADDON AVENUE

HADDONFIELD, NEW JERSEY



This little local desk measures
only 28 INCHES ACROSS. It is of
walnut, entirely original, and
has several secret compartments

A shop of authentic antiques, less than 30 minutes from Philadelphia via the Delaware River Bridge

PHILIP SUVAL, inc.

823-25 MADISON AVENUE

145 EAST 57 STREET



MODERN

ETCHINGS

MEZZOTINTS

ORIGINAL

DRAWINGS

CHELSEA

FAIENCE

SPORTING

BRONZES

Small Queen Anne walnut knee-hole desk
with drawers below. Circa 1710.OLD
ENGLISH

FURNITURE

SILVERWARE

CHINA
GLASSWARESPORTING
PRINTSOLD CHINESE
PORCELAINS

Member of the Antique and Decorative Arts League

NEW YORK

Established 1896

A FINE MAHOGANY CHIPPENDALE BUREAU AND
BOOKCASE, ORIGINAL CONDITION AND HANDLES,
NICE INTERIOR, CEDAR LINED THROUGHOUT.Size: 42 inches wide; 8 feet 2 inches high over all.
Price £65, packed free on this side.

Cables: NIELD, ANTIQUE DEALER, PRESTON, ENGLAND

Antiques in Preston (LANCASHIRE, ENGLAND)

PRESTON is one of the most interesting and accessible old towns in England. On the main line to the Lakes and Scotland, it is only FOUR HOURS from LONDON and ONE HOUR from LIVERPOOL, MANCHESTER or CHESTER. Here will be found one of the

LARGEST COLLECTIONS OF
GENUINE ANTIQUES
in the Country.

*The Requirements of AMERICAN COLLECTORS and
DEALERS are specially studied.*

EDWARD NIELD

223 Corporation St., PRESTON, LANCASHIRE, ENG.

Member of the British Antique Dealers' Association



AMERICAN ART GALLERIES

Madison Avenue, 56th to 57th Street

NEW YORK CITY

ONE of our January sales comprising art properties from the collection of Mrs. O. H. P. Belmont, the entire contents of a Fifth Avenue Mansion, and additions from several other notable sources included a set of eight Sheraton chairs, two of which are illustrated above. In the same sale was offered: Louis XV and XVI period furniture, Italian, Gothic, and Renaissance credence and cassone, beautiful Flemish, Brussels and Gobelins tapestries, including signed examples by Berthelemy, J. B. Suvee and Van Den Hecke; there were gorgeous velvets and brocades, with cushions, draperies, table runners and covers, chasubles, copes and other church vestments; also an exquisite group of jewelry and dainty enameled bibelots, carved ivories, stained glass panels and a rich array of Persian silk rugs, Kirman, Karabagh, Khorassan, Bokhara, Kermanshah, Ghordes and other fine rugs and carpets. From this brief *resumé* of one of our sales it is obvious that to prospective buyers of the finest in almost any type of artistic property, for the purpose of furnishing a well-appointed home in whatsoever taste may be desired, a visit to our Galleries cannot fail to be of interest. Our collections are always on exhibition to the public prior to their sale, and may be viewed on weekdays from 9 to 6, and on Sundays from 2 to 5; a cordial invitation is extended herewith to come and take advantage of these opportunities as they present themselves each week. Announcement circulars of all collections will be mailed free of charge to all who request them, and we would be glad to include you on our mailing list.



AMERICAN ART ASSOCIATION · INC · *Managers*

Harrods Antique Furniture

Harrods Ltd
Knightsbridge
London

Antique Galleries
Harrods
Second Floor



HARRODS magnificent Antique Galleries house what is acknowledged to be one of the largest and most comprehensive collections in the world of the works of old-time craftsmen. Every day sees the arrival of new and interesting pieces of all kinds, and every example is guaranteed to be Genuine.

Special Quotations to bona fide Dealers

10 minutes from Liverpool
20 minutes from Chester

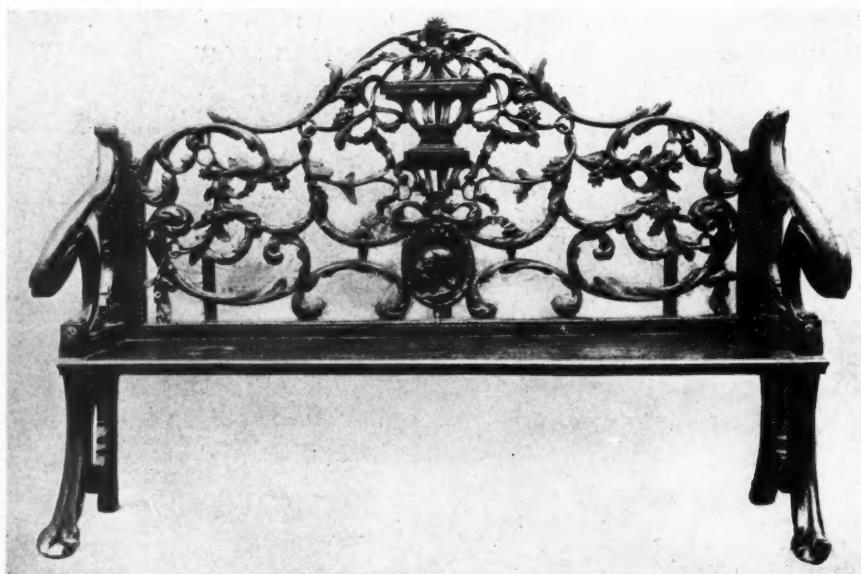
J. CORKILL
(Member of the British Antique Dealers' Association)
Established 1866

CABLES: *Antiques*, Birkenhead
TELEPHONE: Rock Ferry 198

460 NEW CHESTER ROAD, ROCK FERRY, Birkenhead, England

FOUR HOURS BY DIRECT TRAIN FROM LONDON (EUSTON)

ONE OF THE LARGEST AND MOST INTERESTING STOCKS OF GENUINE ANTIQUES IN THE COUNTRY



AN EXCEPTIONALLY FINE AND EARLY FRENCH CARVED WOOD SETTEE
WITH MOST ELABORATE BACK

Furniture

Pottery · Porcelain
Glass · Silver
Sheffield Plate
Needlework
Long-Case and
Bracket Clocks

A large stock of Furniture, Glass, China, Pewter, etc., suitable for the American market.

All details of packing and shipping personally attended to.

BEAUTIFUL, STURDY, AUTHENTIC

*Are These Handmade Reproductions of
Antique Tables*



Above: Small Hutch Table, in Pine, Maple, or Walnut.



Centre: Dish-Top Candle Stand, in Walnut, Maple, Curly Maple, or Mahogany.

Right: Butterfly Table, in Maple, Curly Maple, Pine, Walnut, or Mahogany.

Write today for your copy of our new booklet, Echoes of Colonial Days, fully illustrated, and containing price information.

VIRGINIA CRAFTSMEN, INC., have made these charming Tables entirely by hand. They are authentic copies of pieces which are now treasured antiques. Our efforts, however, are not confined to Tables alone; any piece can be duplicated in detail from a sketch or photograph, giving you rare beauty combined with a sturdiness that endures.



VIRGINIA CRAFTSMEN INCORPORATED

Harrisonburg, Virginia

Handmade Reproductions of Antiques

EARLY AMERICAN FURNITURE

*Our Collection of Early
American Furniture
has long been known
for its great Ex-
cellence and
Variety*

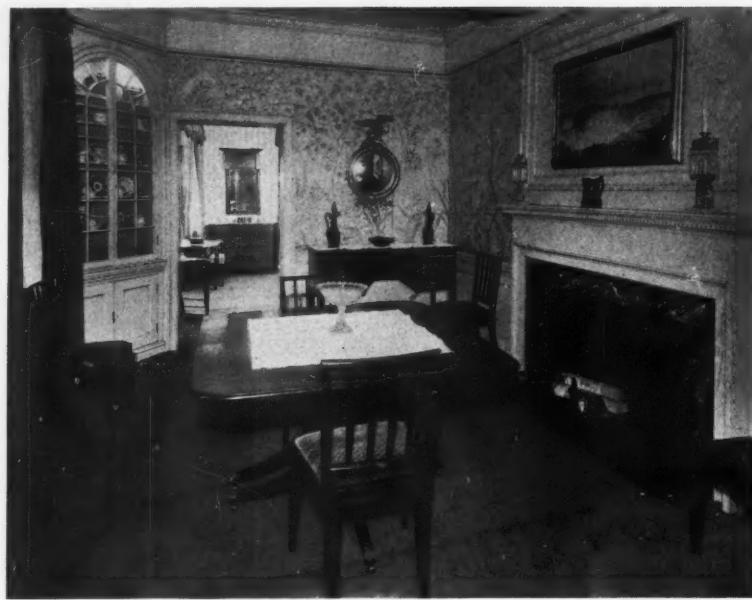


ONE OF A SET OF SIX HEPPLEWHITE CHAIRS, AMERICAN
C. 1790. ORIGINAL CONDITION

MARGOLIS SHOP

1132 MADISON AVENUE

NEW YORK CITY



*The Dining Room
of Our Newly
Decorated Suite
of Antiques*

Antiques Room

Jordan Marsh Company
Boston, Massachusetts

SIXTH FLOOR

FURNITURE BUILDING

WHAT HAVE YOU TO SELL ANTIQUES

HISTORIC CHINA
EARLY BLOWN GLASS
BOTTLES *and* FLASKS
AMERICAN SILVER
SLIP WARE POTTERY
FURNITURE :: MIRRORS

PRINTS
AMERICAN STREET SCENES
PAINTINGS :: MINIATURES
HISTORIC CHINTZES
HANDKERCHIEFS
SAMPLERS :: SNUFF BOXES

If You Have Anything of Interest, I Will Pay You Well for It

ARTHUR J. SUSSEL

Spruce, Corner 18th Street PHILADELPHIA, PENNSYLVANIA

A GOOD many collectors are beginning to learn that they can't make an early American farmhouse out of a brownstone city dwelling by filling the place with old pine furniture. Suitability to use counts as much in selecting antiques as in selecting clothes. What is right for informality is wrong for formality, and vice versa. Tell us how you live and we can tell you how to furnish.

George N. McMahon

GEORGE N. McMAHON
33 Charles Street
BOSTON, MASSACHUSETTS



A N T I Q U E S
Not Infallible, but Always Ready to Make Good

GINSBURG & LEVY, Inc.

The Colony Shops

815 Madison Avenue
at 68th Street
New York

About 1780 this Hepplewhite inlaid mahogany sideboard was made in northern New York in the finest American manner. The passing years have added to its original beauty.

The silhouettes were done by H. Leslie in 1792.

An especially fine collection of English porcelains is on view with our furniture



AMERICAN and ENGLISH ANTIQUES

The Great New Work on Furniture

WALLACE NUTTING OF FRAMINGHAM has on hand, to appear in early autumn, the most ambitious work on furniture ever attempted. It will comprise pictures and careful critical description of

5,000 Articles

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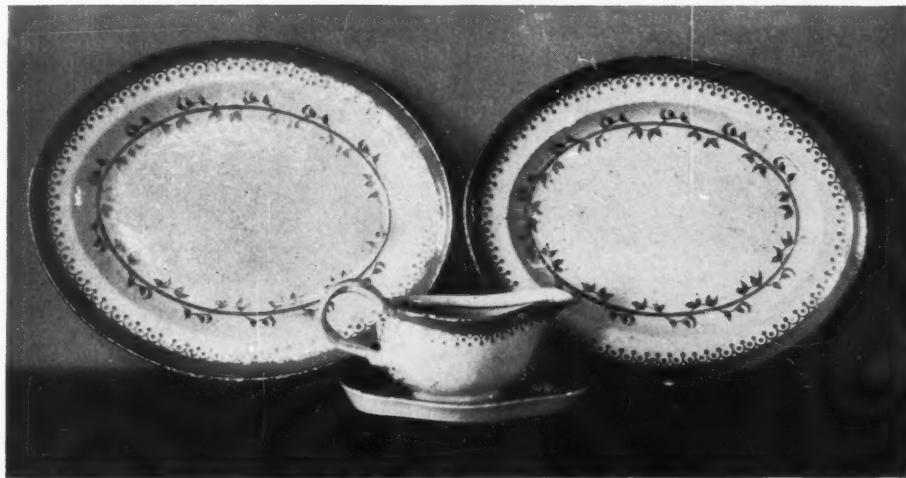
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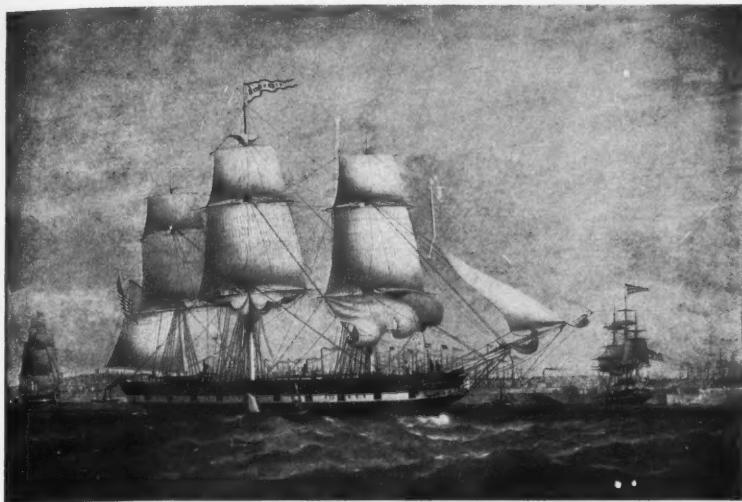
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ANTIQUES

Vol. XIII MARCH, 1928 No. 3

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LAWRENCE E. SPIVAK, *Business Manager*
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foreign traditions which influenced their shaping is the aim of ANTIQUES.

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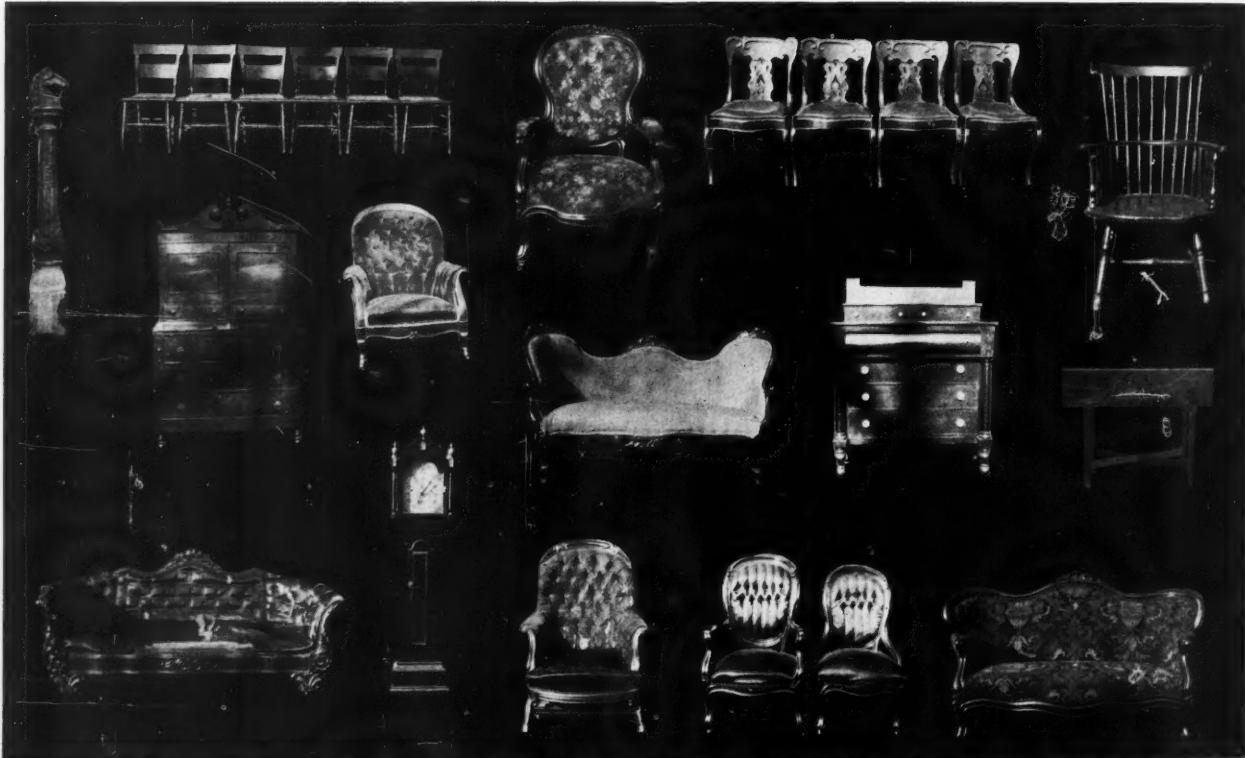
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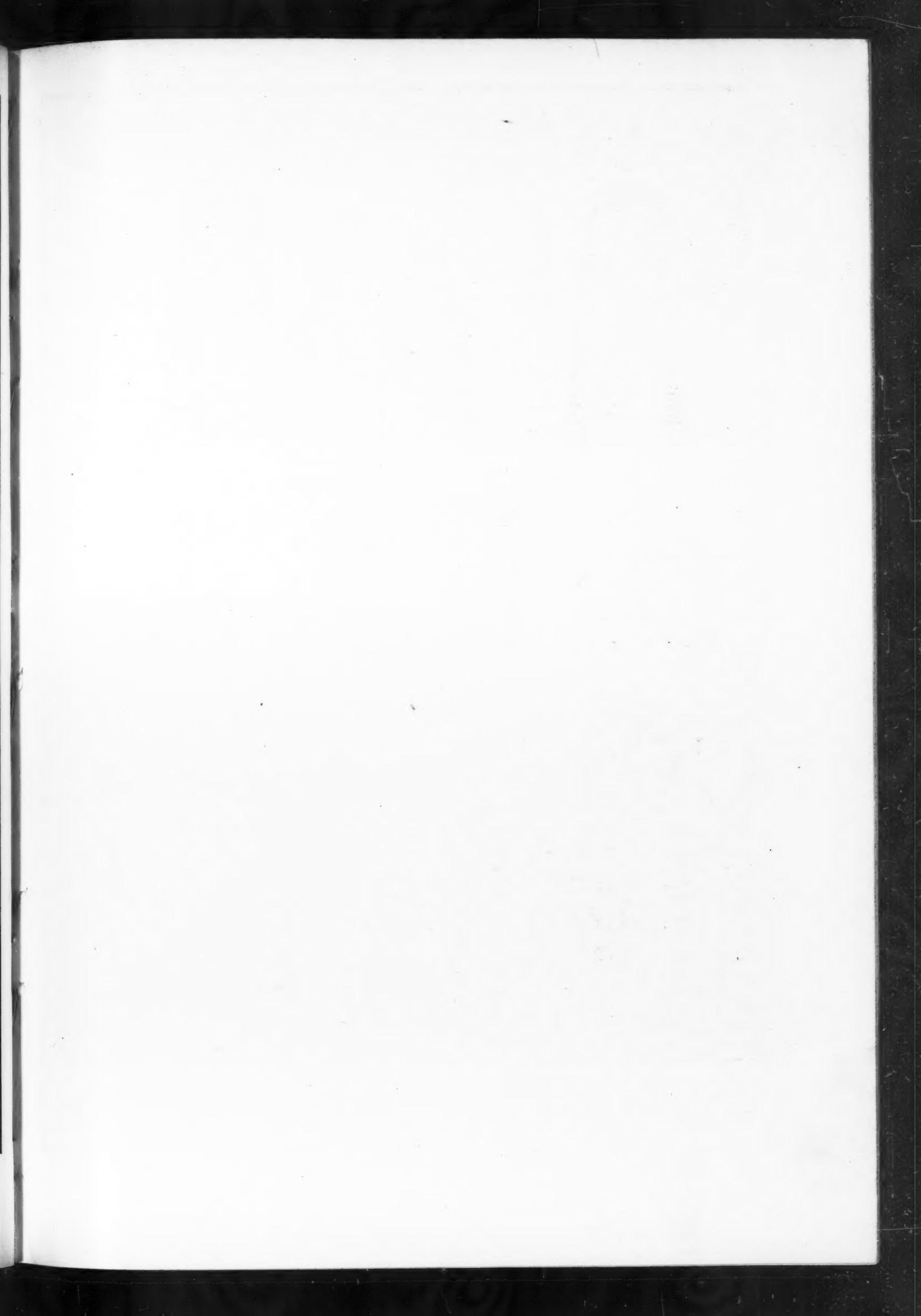
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PAINTED TIN WARE

Examples of a cheap but cheery japanned ware popular in America during the first quarter of the nineteenth century.
Owned by H. B. Russell.

ANTIQUES

A MAGAZINE for *Collectors and Others WHO FIND INTEREST IN TIMES PAST & IN THE ARTICLES OF DAILY USE & ADORNMENT DEVISED BY THE FOREFATHERS*

Volume XIII

MARCH, 1928

Number 3

The Editor's Attic

The Cover

THIS month's cover is reproduced from a fragment of French wallpaper which appears to have been printed about the year 1800. The fond mamma who welcomes the interruption of her letter writing occasioned by the affectionate onslaught of a very wooden daughter will call to mind the various scenes of maternal felicity which, about the same time, were used for the transfer decoration of English chinaware, and, slightly later, appeared as pictorial embellishments for the upper panels of tabernacle mirrors.

Such pictures constitute but one of many expressions of a somewhat mushy side of that romantic movement in art and literature whose beginnings are observable during the closing years of the eighteenth century, but whose era of domination coincides with the reign of Queen Victoria. To its cheerfully lachrymose influence, indeed, even the present generation pays a modernly standardized and commercialized tribute when, on each recurring Mother's Day, it decks itself with carnation blossoms.

The Frontispiece

SOMETHING of the history of the finer grades of English japanned tin, pewter, and copper ware has already been told in ANTIQUES.* This japanned ware, or *tôle peinte*, as the French called it, found, in time, various humble imitations in the form of ordinary household utensils, such as coffeepots, teapots, egg boilers, tea canisters, measures, and document boxes, constructed of thin sheets of tin — or, more properly, tinned iron — and glorified with patterns painted by hand in bright colored lacquers. Such eye-catching tinware must have offered formidable competition to sober-sided pewter in its appeal to the affections of the housewife. It was, furthermore, light in weight and fairly resistant to heat. Its popularity is attested by the quantities of it which

still survive; though, of late, alert collectors have materially depleted the supplies available in the antique shops of the land.

In its day, painted tinware was pretty well distributed throughout the Union; but, as might be expected, its widest utilization appears to have been in Pennsylvania among communities where the "gaudy" china was in the ascendant. In this number of ANTIQUES Mrs. Swan tells an entertaining story of some early American tin-smiths, but whether these ingenious craftsmen were accustomed to decorate their products with lacquers, she fails to state. There is, however, a breadth and sureness of touch and a freshness of color distribution in the old tinware paintings which no ordinary apprentice hand could have approached. Only a tinman possessed of a substantial establishment and in command of resources sufficient to employ capable and experienced artists could have essayed such forms of decoration. Perhaps that is the reason why the often delicate free-hand painting of the late eighteenth and early nineteenth centuries presently gave way to coarser and more obvious color treatments and was eventually pretty well superseded by stenciling.

Contemporary with the earlier and better types of painted tin, we find in Pennsylvania yet another form of decoration for this apparently prosaic material: namely, relief patterns in repoussé. These patterns were evidently wrought with a hammer and some pointed tool which produced a surface effect on the metal rather closely resembling pin-pricked designs on paper. The wonder of the process is that an occasional careless or too heavy hammer blow did not perforate the material and ruin the job with untimely leaking places. A repoussé tin coffeepot of Pennsylvania provenance is pictured in Mrs. Swan's article (*Fig. 2*).

To return to the early painted tin: the most comprehensive collection of such ware known to the Attic is that of H. B. Russell of Wellesley, who obtained the majority of his specimens in Pennsylvania. From Mr. Russell's collection ANTIQUES has been permitted to

*See ANTIQUES, Vol. II, pp. 65-67.

reproduce the examples pictured in the frontispiece and in the half-tone illustration accompanying these notes. The latter, which shows how Mr. Russell has disposed his gaily adorned pieces against the time-toned background of an ancient pine kitchen dresser, offers telling evidence—even in monochrome—of the effectiveness of such a display.

Pickings from Old Papers

To those of its friends who occasionally find a spare hour on their hands the Attic recommends the perusal of old newspaper files in the nearest public library. In such procedure always lies the possibility of important discovery, either among the items of news preserved from other days, or among the advertisements with which the tradesmen of long ago beguiled the public interest. But, even when discovery fails, a considerable amount of edification and of reflective amusement is to be derived from sharing the thoughts and doings of previous generations as they are revealed in the yellowed pages of the past.

The Attic is prompted to this suggestion by a recent kindly donation received from Mrs. N. Earle Crawford, of Bloomsburg, Pennsylvania. The gift includes a copy of the Philadelphia *Saturday Evening Post* for July 25, 1829, together with copies of several Pennsylvania and New Jersey *Almanacks* of various years from 1803 to 1814.

The specimen of *The Saturday Evening Post* is a four-page affair, in which moral reflections, verse, fiction, and some digest of the world's news—the last including a résumé of "London Female Fashions for June"—struggle for place with gossipy clippings from diverse sources. Its only advertisement of particular interest to present-day collectors is that of M'Cord and Shiner, manufacturers of cut glass, at 11 South Fourth Street,

Philadelphia, who call attention to "as splendid an assortment of Cut Glass as can possibly be manufactured in any part of the world. Also, one hundred HALL AND ENTRY LAMPS, cut to various elegant new patterns."

But the Attic must confess to having experienced a far less intense thrill in encountering this fresh addition to the list of American glass workers than in contemplating the enticing announcement of E. Butterworth's *Mansion of Health* "a large and convenient Boarding House on Long Beach, New Jersey." In this announcement the enterprising Mr. Butterworth assures the world that his "advantages for Bathing, Shooting, Sailing, Fishing, &c. are unrivaled by any other situation on the coast." Furthermore, having "spared neither time nor expense in furnishing the bar with choice wines and other liquors of superior quality," and having made arrangements "to furnish the table at all times with sea and bay fish, oysters, and every other luxury the sea, bay and country can afford," he proposes to render general satisfaction—at the modest charge of five dollars per week.

Mr. Butterworth has, alas, long since crossed a bar quite other than that which he so hopefully supplied with the choicest of energizing fluids, and is now cruising upon a timeless sea far beyond happy hearing of his Long Beach dinner bell. But if his *Mansion of Health* still

abides to purvey the luxuries of salty deep and fresh upland country at five dollars per seven days of gastronomic ecstasy, the Attic yearns to be apprised of the fact.

Lines to William Savery

EXAMINATION of the venerable *Almanacks* that accompanied the *Saturday Evening Post* on its benevolent



PART OF THE H. B. RUSSELL COLLECTION OF TINWARE
Arranged on the shelves of an old Vermont pine dresser.



AESOP FABLES ON A SET OF SPODE

mission reveals a number of quotable items; for, besides the usual anatomical chart of a man, from whose gashed frontal and extended members radiate lines pointing to the governing signs of the zodiac, and in addition to guarded prognostications of the year's fickleness of weather, the tattered volumes contain numerous farm and household receipts and a profusion of poetic selections.

Among the latter are some verses, *Sacred to the Memory of William Savery*, written apparently soon after that worthy's death in 1804. Unfortunately, however, it is not the famous cabinetmaker whose deeds are thus embalmed in sympathetic meters, but his son, who, though a tanner by trade, spent most of a fairly long life as itinerant preacher and missionary to the Indians.

Oft would he leave his friends and much loved home,
Christian philanthropy to impart;
Oft o'er Columbia's rugged wilds he'd roam
To humanize the uncultur'd Indians' heart.

A Savory Substitute

THE callous modern age, perhaps, recks little of this strenuous scion of the Savery stock. More probably in this era of over-bland or devastatingly rugged deputies for the demon alcohol, it will be pleased to learn of a "cheap and wholesale substitute for rum," highly recommended in an *Almanack* for the year 1803.

This substitute consists of nothing other than the thrice daily consumption of "a clove of garlic," which, we are informed, "strengthens the whole body gradually, and does not, like rum, produce a sudden flash of strength, which is wasted in a few moments." No directions for serving are given. The spicy bulb might, however, be offered before meals, in a small glass — like a stranded albino cherry from which has been untimely drained its encompassing vehicle of engagingly aromatic amber. If some courageous reader will try this vitalizing pick-

me-up on a dinner party, the Attic will be happy to record the results.

Spode and Aesop

APPROPOS of an article in *ANTIQUES* for March, 1927, on the use of illustrations from Aesop's *Fables* as decorative motives for French pottery, toiles, and the like, Mrs. Howell Cobb sends the Attic a photograph of several pieces of Spode tableware, the remains of a considerable set, which indicate the popularity of similar themes in England even at a comparatively late date. The pieces illustrated are a small plate whereon is represented the encounter between the Fox and the Tiger, a platter depicting the Fox and the Goat, a large plate whereon the Lion holds converse with the Fox, and a covered dish and a cup whose story is not apparent in the photograph.

On the reverse of each piece, with the exception of the cup, is printed a scroll — a device which Spode confined to earthenware — in which appear the title of the illustration on the obverse, the general title *Aesop's Fables*, and the name SPODE. This firm name appears a second time, impressed in the body of the ware. Obviously transfer prints, both pictures and borders are applied in sage green on a white ground. The handles of the larger dishes are gilded.

It is, perhaps, hazardous to venture a guess as to the date of this set, which is interesting as exemplifying a departure from Spode blue and Spode polychromed transfer. If, however, we may rely on Barber's statement in *Anglo-American Pottery*, transfer printed ware in other colors than blue and black was not in evidence until the 1830's or thereabouts. It is known, further, that, after 1833, the Spode label on ware of various bodies gave way to that of Copeland & Garret. Such being the case, Mrs. Cobb's set of Fables may perhaps be assigned to the early 1830's.



Fig. 1 — STENTON (Built 1728-1730)

The home of Deborah Norris Logan, whose wedding gift from her mother was an outfit of furniture made by Thomas Tufft.
Photograph by Philip B. Wallace.

Early Pennsylvania Craftsmen

Thomas Tufft "Joyner"

By CLARENCE W. BRAZER, Architect*

THE lives of the best of our early Pennsylvania craftsmen are quite rapidly becoming known, and examples of their work are being steadily identified. Doctor Samuel W. Woodhouse, Jr. has shown us a labeled lowboy[†] by another hitherto unheralded Philadelphia "cabinet and chair-maker." In addition, he tells us that its maker, Thomas Tufft, was married in 1766; acquired property in 1779; bought his shop "four doors from the corner of Walnut Street in Second Street" in 1780; appears in the Philadelphia *Directory* for 1785; and that his wife, the mother of six children, was a widow by 1793. Tufft's estate included a long-case clock, a mahogany desk, and a looking-glass. We may surmise that these pieces of furniture were of his own making, and thus, in addition to the Powel lowboy, his repertoire at least includes a clock and a desk. We also have to thank Dr. Woodhouse for detailed photographs of the lowboy, which tell the story of the craftsman's style and technique more elaborately and more accurately than could any words.

PRE-REVOLUTIONARY PERIOD

Now that the man's work is at last identified, it may be time to record some additional information that I find in my files about Thomas Tufft, and thus to assist in compiling a greater

fund of information concerning one of early Philadelphia's fine furniture makers. Tufft may, perhaps, have started his own shop about the time of his marriage in 1766; but we know that he was regularly established as a cabinetmaker prior to August 4, 1772, at which time he took Edward Lewis as an apprentice for a period of seven years, seven months, and nineteen days. In 1774, six years before the purchase of his shop, Thomas Tufft was assessed for taxes in the Walnut Ward. Probably, therefore, he may have occupied the same shop before his actual acquisition of the property. If the shop named on his lowboy label was at the address where he was taxed in 1774, then we know that it was on the east side of Second Street, four doors north of Walnut Street, because the dividing line between the Walnut and South Wards lay through the centre of Second Street; while Dock Ward included all south of the center of Walnut Street. On the same side of the street, in the square to the northward, at that time stood the shop of William Savery, now the most prominently known of Philadelphia's early cabinetmakers.

For a period of over ten years spanning the Revolution—from December 29, 1773 until February 24, 1784, to be exact—Tufft frequently worked for Mrs. Mary Norris, then the widowed second wife of Charles Norris of Fair Hill. This is attested by some thirteen separate bills, which I have seen, in Tufft's own handwriting. The first of these bills was simply for making "4 glass frames for a Coach £1-1s-6d-." On June 9, 1774, Tufft

*Copyright, 1928, by Clarence W. Brazer. All rights reserved.
†See ANTIQUES, Vol. XII, p. 292.

mended three tables, two chairs, a "table stairs,"* and a desk for Mrs. Norris; and on September 7, "2 window rails with pulleys." Early in February, 1774, Mrs. Norris's negro man died, and Tufft then made a "ridged-top walnut coffin" for the servant's burial.

On March 19, he sharpened a saw. April 24, he mended a cradle. In May and June he made his client some "boxis for stays and sundries." Even a "water spout" came within the circle of his accomplishments, as is shown by one of his typical bills (*Fig. 2*). Only four months later he made a "ridged-top stained coffin with silvered Handles for Negro child, 2 feet 6 inches long."

Mary Norris frequently called on Tufft for general services, such as the making of packing boxes, small picture frames, rulers and toy guns for her sons, as well as for "pulling down and putting up bedsteads." There is nothing odd in this, for most of the famous cabinetmakers, from William Savery to Duncan Phyfe, did similar odd jobs, as we shall see later when considering these men. In fact, just at this very time, April 7, 1775, Mary Norris had William Savery "bottoming and mending the back of one old fashioned chair," "3 chairs and a stool," and "2 high back chairs." A chair to have been old fashioned in those colonial days must surely have been an early product!

DURING THE WAR

January 6, 1776, Tufft made a tea table for Mrs. Norris, and, on December 19, was called upon "to repair a small tea table." Perhaps children

*In Stenton may still be seen what might be called a "table-stairs"—a low table, one step high, on which is superimposed a stair of two steps. This contrivance offered, in all, three steps by which one might ascend to his high bed, beneath which, during the day, the children's trundle bed found inconspicuous refuge.

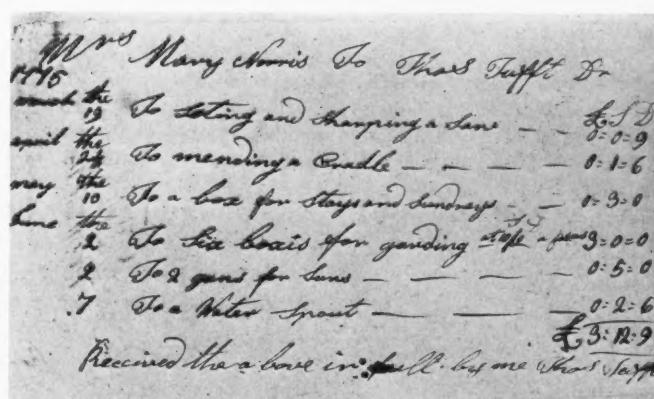


Fig. 2 — A THOMAS TUFFT BILL (1775)

Rendered to Mrs. Mary Norris of Fair Hill, mother of Deborah Norris Logan, for the performance of various humble commissions.

"ridged-top stained coffin with silvered Handles for Negro child, 2 feet 6 inches long."

Second Street on the southwest corner of Lodge Alley.* This tends to support the belief that Tufft was a Quaker, as Logan, no doubt, would have preferred a near neighbor of his own faith as a witness.

<i>Mrs. Mary Norris</i>		<i>To Thos. Tufft-Joyner, Dr.</i>
March 17	<i>To making a mahogany Breakfast Table</i>	5 --
May 29	<i>To a Mahogany high posted Bedstead Caps & Bases</i>	13 --
	<i>To a Scalloped Bed Cornish with Pulleys</i>	2- 5 -
June 1	<i>To a Walnut Butlers Tray</i>	1 --
7	<i>To One Mahogany Dining Table — 4 feet long</i>	8 --
	<i>To ditto</i>	7 --
9	<i>To 2 Card Tables</i>	10 --
16	<i>To a Mahogany Bason Stand</i>	2- 5 -
28	<i>To 3 plain Window Cornishes with Pulleys</i>	1- 2- 6
July 3	<i>To 1 plain Bed Cornish</i>	1- 2- 6
11	<i>To 1 Mahogany Sofa</i>	20- --
13	<i>To 12 ditto Chairs with open Backs</i>	36 --
Sept. 17	<i>To One pair Mahogany Drawers With fret & Dentels</i>	45 --
	<i>(a scrawl is drawn here rep-) & Table to suit. resenting carving)</i>	
20	<i>To 2 Mahogany Bottle Boards</i>	12 -
	<i>To One Rolling Pin</i>	1- 6
21	<i>To a Bread Tray</i>	11- 3
25	<i>To a large Pye Board</i>	17- 6
27	<i>To a Mahogany Knife Box</i>	15 -
29	<i>To a Tea Board</i>	1- 2- 6
	<i>To a Pine frame Table</i>	12- 6
	<i>To a large Ironing Board</i>	1- 2- 6
Oct. 6	<i>To 6 Mahogany Chairs Bases & Brackt</i>	20 --
13	<i>To a Mahogany Skreen Table</i>	4- 10 -
17	<i>To a Mahogany Fret Tray for Chaney</i>	3 --
Cr.- June 13 — By Cash		£184- 19- 9
	25 — By ditto	24
		£45-

Fig. 3 — AN IMPORTANT TUFFT DOCUMENT

Tufft's bill rendered to Mrs. Mary Norris for successive deliveries of wedding furniture made for Deborah Norris Logan. On the back of this bill are to be found an endorsed receipt and the words *Thos. Tufft's Account for my Daughter's Furniture, Paid Feb. 24, 1784.*

were as destructive then as now. While Tufft may have been a Quaker, as Dr. Woolhouse surmises, his series of bills was suspended, May 27, 1777, not long prior to the British occupancy of the city, which occurred in the following October.

On "the fifth of sixth month 1778," Thomas Tufft signed as witness to a bond of James Logan, Jr., who was the son of James Logan, William Penn's secretary and personal friend. Logan's town house adjoined to the southward "the first built house of brick erected in Philadelphia" which was on

STENTON

Stenton, the large mansion, named after the East Lothian English village where his father was born, was begun in 1728 by James Logan, George Logan's grandfather (*Fig. 1*). It was originally planned as a stone house, but failure of the quarries on the place necessitated a changed design from "a plain cheap, farmer's stone house" to a cheaper (!) one of brick, and the building was first occupied and furnished in 1730. The original walnut furniture, which, of course, could not have been made by Tufft, represents what we, today, call the Queen Anne style, with curved seats and backs and cabriole legs. The majestic high-back upholstered sofa illustrated in Figure 9, which was one of James Logan's original pieces, in 1730, may now be seen in the American Wing of the Metropolitan Museum. By no stretch of the imagination can it be assumed that this piece was made by Thomas Tufft, since its

*Watson's *Annals*, Vol. I, p. 437.

production must antedate that master's birth by a number of years.

Before the battle of Germantown, Stenton was taken by General Sir William Howe for his quarters. Later General George Washington occupied it with his staff. Afterwards, as President of the United States, he there became the guest of Deborah Norris Logan, Pennsylvania's most distinguished Colonial Dame.* She also entertained there, for her husband, who was a member of the Pennsylvania Legislature and of the United States Senate, Franklin, Lafayette, her cousin Charles Thompson, Thomas Jefferson, John Randolph of Roanoke, and Presidents Madison and Monroe. The portrait of Deborah Logan may be seen in the entrance hall of Stenton, above the Chippendale chair shown in Figure 8. The mansion and its beautiful gardens, at Eighteenth and Courtland Streets, has been in the possession of the Logan family, untouched by vandalism, until its recent acquisition by the City of Philadelphia and its restoration by the Pennsylvania Society of Colonial Dames, in whose custody it now is.

TUFFT'S FURNITURE FOR STENTON

Tufft did some minor work directly for Deborah Norris and George Logan, the bride and groom of Stenton, to whom he sent his bill, November 3, 1783. On the same date he addressed another bill for unimportant things to Mrs. Mary Norris. But yet another of these documents is, indeed, the most important; for from it (Fig. 3) we learn that Thomas Tufft made the bridal equipment of furniture for Deborah Logan, a gift from her mother Mary Norris. On the back of this bill, in what appears to be Mary Norris's hand, is written "Thos. Tufft's Account for My Daughter's Furniture — Paid Feb. 24, 1784."

The year of this bill's rendering is not given; but the dates of various payments on account of this large sum of over 184 pounds lead us to believe that the debt may have been incurred

*Deborah Norris Logan, daughter of Mrs. Mary Norris for whom, as already noted, Thomas Tufft had done considerable work, was born at Fair Hill, the six hundred acre estate of her grandfather Isaac Norris, along the York Road in the Northern Liberties. September 6, 1781, she married George Logan, owner of Stenton.

a year or so before its final settlement, February 24, 1784. The making of so much fine furniture would take many months for an average shop such as Tufft's must have been. We may therefore, believe that the order was given about the time of Deborah's wedding, although delivery was not made until the respective dates named for each item, probably during the year 1783, but possibly in 1782. A long receipt in full, by Thomas Tufft, appears on the back of this bill and mentions other credit received for in an account book. Such an account book may now be seen in a glass case on the second floor of Stenton, but I have not had the privilege of looking through it for Tufft's receipt.

THE PRICES

The first of this furniture, delivered on St. Patrick's Day, was a little breakfast table. During the next seven months various pieces of dining-room, kitchen, drawing-room, and bedroom furniture made their appearance at Stenton. Thus the cabinetmaker Thomas Tufft, whom Mary Norris favored over William Savery for the important commission, was called upon to make not only a carved top highboy worth forty-five pounds, but also the simple kitchen equipment so necessary to a bride of those days.

Tufft's charge for a rolling pin, of one shilling and sixpence, seems high in comparison with William Savery's charge of only nine pence for a rolling pin to another customer at this same time. Tufft's charge for an ironing board of one pound two shillings and sixpence is also more than Savery's charge of one pound. That Tufft was a higher priced craftsman than Savery is also proved by his having charged Mary Norris three pounds and ten shillings for a ridged-top walnut coffin for her negro man, while, about the same time, Savery charged another customer only three pounds for a similar coffin for a negro.

These comparisons will be further elaborated upon in a subsequent paper which will discuss some bills of William Savery. All this would indicate that Tufft had a greater reputation at the time than our heretofore most famous Philadelphia craftsman, and would explain why Mary Norris, who was one of Philadelphia's foremost women, preferred to have her finest gift made by Thomas Tufft. Such a grand country mansion as Stenton should have only new fashioned furniture brought to it



Fig. 4 — THE WHARTON MAHOGANY HIGHBOY

From Walnut Grove. This highboy shows so many points of similarity to the lowboy bearing Thomas Tufft's label, which was published in ANTIQUES for October, 1927, that its attribution to the same maker seems reasonable.

Owned by Mrs. J. Bertram (Wharton) Lippincott

by a new mistress who was accustomed to the very best of surroundings at her mother's home, Fair Hill.

THE DINING-ROOM FURNITURE

Imagine that high ceiled dining-room furnished throughout in mahogany, with three tables, a knife box, a set of twelve chairs with open backs, and a fretted tray for the china! "Skreen-table" was the ancient name for what we now generally call the tilt-top table. Its top was from two to three feet in diameter, slightly dished, with a bead or more elaborate pie-crust carving around the edge. This top rested upon a bird-cage baluster supported on a tripod. The contrivance permitted the top both to turn and to tilt. Upon the square bed to which the table top was hinged, a candlestick could be placed without fear that the wind would blow out its light, which the table top screened when adjusted to any point of the compass. Such tables could also be placed in front of the open fire to protect those at the dining table from the intense heat.

That dozen chairs with open backs must surely have been of the Chippendale pattern of the period. Whether they were of the so-called ladder-back type which appears beside the high-back sofa in the drawing-room, or like the cabriole-leg chair shown in the illustration of the entrance hall, I cannot now even guess. It is more probable that these dining-room chairs were like the other open-back Chippendale chairs with cabriole legs, priced at an average of three pounds each, of which an armchair and several side chairs have now been restored to Stenton. All three varieties of the Chippendale style of chair with open backs are to be found at Stenton, and all most probably came there as

early as Deborah Logan's wedding, for soon afterward the styles underwent a marked change. There is also still at Stenton a mahogany chair with bases and brackets in the Chippendale style, but of rather plain design. If it is one of the chairs mentioned in Tufft's bill, one wonders why he charged for them an average of three pounds, six shillings, and eight pence.

What a wonderful mahogany sofa that must have been for which he charged twenty pounds! Such pieces were, indeed, rare, and no doubt have remained in existence to the present day. It seems likely, therefore, that we may, before long, be able to identify this piece; for most of the furniture from Stenton may be readily traced, although recently a number of pieces went to one of the heirs now resident in England.

THE BEDROOM FURNITURE

How fine must have been the bride's bedroom, with the high-post mahogany bedstead with scalloped cornice and pulleys for the drawing of the curtains, a mahogany basin stand, and window cornices which may have matched the bed cornice! The *pièce de résistance* of this magnificent gift of furniture was the "pair Mahogany Drawers with fret & Dentels & (carved) Table to suit" for which Tufft charged the enormous sum of forty-five pounds. Oh, if we could only find that highboy! For such it must have been, although the description is so quaintly expressed. In those days a lowboy was called a dressing table, and, by the superimposing of a chest-of-drawers, it became a highboy.

The lowboy shown in ANTIQUES for October, 1927, has a distinctly characteristic scalloping on the skirt, or apron, such as I have seldom noted on other pieces of Philadelphia furniture.

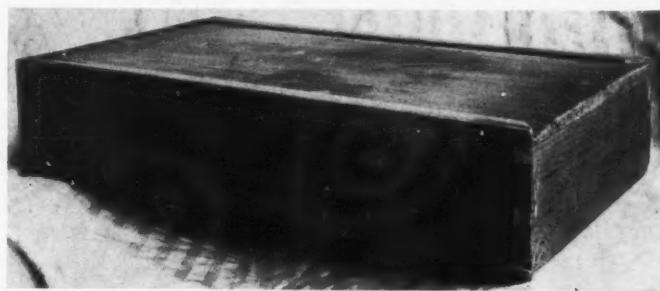
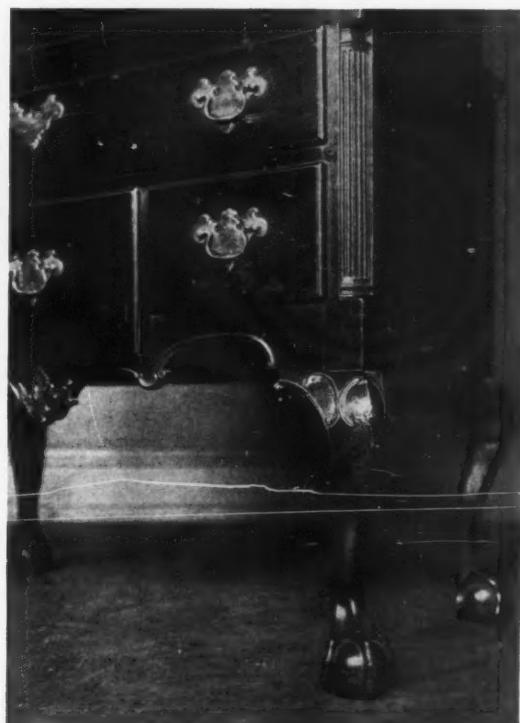
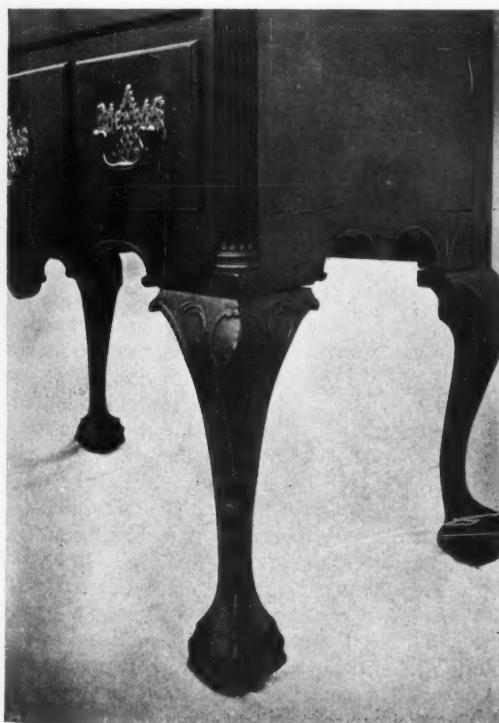


Fig. 5 — DRAWER FROM THE WHARTON HIGHBOY (bottom up)

Rather coarsely dovetailed. Sides and back, of poplar; bottom, of pine. The runners are wide, flat strips which do not return across the front of the drawer.

Figs. 6 (left) and 7 (right) — COMPARATIVE DETAILS

At the left is a reprint of the lower part of the lowboy published in ANTIQUES for October, 1927, page 293, bearing the label of Thomas Tufft. At the right is pictured a corresponding detail of the so-called Wharton highboy, likewise attributed to Tufft by the author of the present article. The treatment of many decorative elements is precisely the same in both pieces. The fronts of the two skirts display minor differences, but major similarities.



For purposes of comparison, a detail of this lowboy is reproduced again (*Fig. 6*). An identical skirt carving does, however, appear upon a highboy that was loaned to the Sesqui-Centennial Exhibition of Chippendale furniture in Mount Pleasant, under the care of the Pennsylvania Museum. This highboy (*Fig. 4*) has the same characteristic and unusual moldings that are found upon the lowboy illustrated. It also has a fretted and carved scroll top with spiral finials over fluted columns on the corners. It has the same ball-and-claw foot and the same peculiar thin, raised, carved bead on the shank of the cabriole leg.

WALNUT GROVE

It was, no doubt, made by our friend Thomas Tufft. It bears a brass plate stating that it was formerly owned by Joseph Wharton and used at his home, Walnut Grove, at the time of the famous British Michiana in 1778. If this be so, the piece was doubtless made by Tufft before the Revolution, as its style clearly indicates. It also gives us a date before which the labeled lowboy probably was made. It seems hardly possible that this Wharton highboy can be the one made by Tufft for Mary Norris, even though it tallies with description in his bill, except for the "dentels," which do not occur in the cornice of the Wharton piece.

There are certain characteristics of this fine mahogany highboy that are similar to those discernible in pieces by Jonathan Gostelow, and other characteristics which recall pieces by William Savery, while the small bead of the apron suggests James Gillingham. Yet, with this combination, we find also the undoubtedly individual characteristics of Thomas Tufft himself. Gostelow, so far as is now known, did not make highboys. The cabriole leg which

was necessary to this piece of furniture was distinctly a chairmaker's product, whereas Gostelow came into cabinetmaking as a "joiner" of case-work. Anciently the two trades of chairmaker and joiner were separate and distinct; but, about Thomas Chippendale's time, they were merged, and, thereafter, both joiners and chairmakers became cabinetmakers. Thus craftsmen old enough to have been trained in the making of Queen Anne chairs introduced certain of the chair-

makers' characteristics into their cabinetwork, and produced the American highboy.

The top of this Wharton highboy is, undoubtedly, inspired by a chest-on-chest of Chippendale's, from which the carved scroll-terminals and latticed pediment are taken. Here we find the same horizontal moldings of delicate profile that were used

by the well trained cabinet-makers of the time. Savery was one of several craftsmen who, so far as I know, never used this horizontal cornice under his scroll tops, and his moldings were considerably heavier. Tufft also used the same ovolu lip-mold on the face of the drawers that was used by Savery.

The workmanship, however, on this highboy does not compare with the fine and exquisite workmanship invariably found upon Gostelow pieces. Note in the drawer construction (*Fig. 5*) that the dovetailing is coarse and heavy. The flat runner strips along the sides, cut on the mitre at the rear end, are somewhat similar to the construction used by Savery. The latter, so far as I know, always continued the same flat strip across the front. The sides of the drawers of this highboy are one-half inch thick poplar, and the bottoms are white pine. Then, as now, each master craftsman had his own ideas as to the best way in which to construct drawers, as well as case-work. Hence, certain principles were generally followed in all pieces turned out of his shop. Thus, by comparing different pieces with a known labeled piece, and by careful scrutiny of their details of workmanship in relation to their dimensions, proportions, and details of design, we are enabled to find the "earmarks" by which the maker may be known. It cannot be argued, therefore, that Thomas Tufft was influenced

either by Gostelow or Savery, except in a most general way. His design is more correct than Savery's in its following of Chippendale's precedent, but, by the same sign, less originally American.

The sparse use of carved ornament on both this Wharton highboy and Tufft's labeled lowboy would rather indicate that the master did not call in a professional carver. The degree of ability displayed in this carving and its peculiar characteristics



Fig. 8—ENTRANCE HALL OF STENTON

A portrait of Deborah Logan hangs above the Chippendale chair here shown. Whether or not this chair represents part of the original wedding equipment is not known.

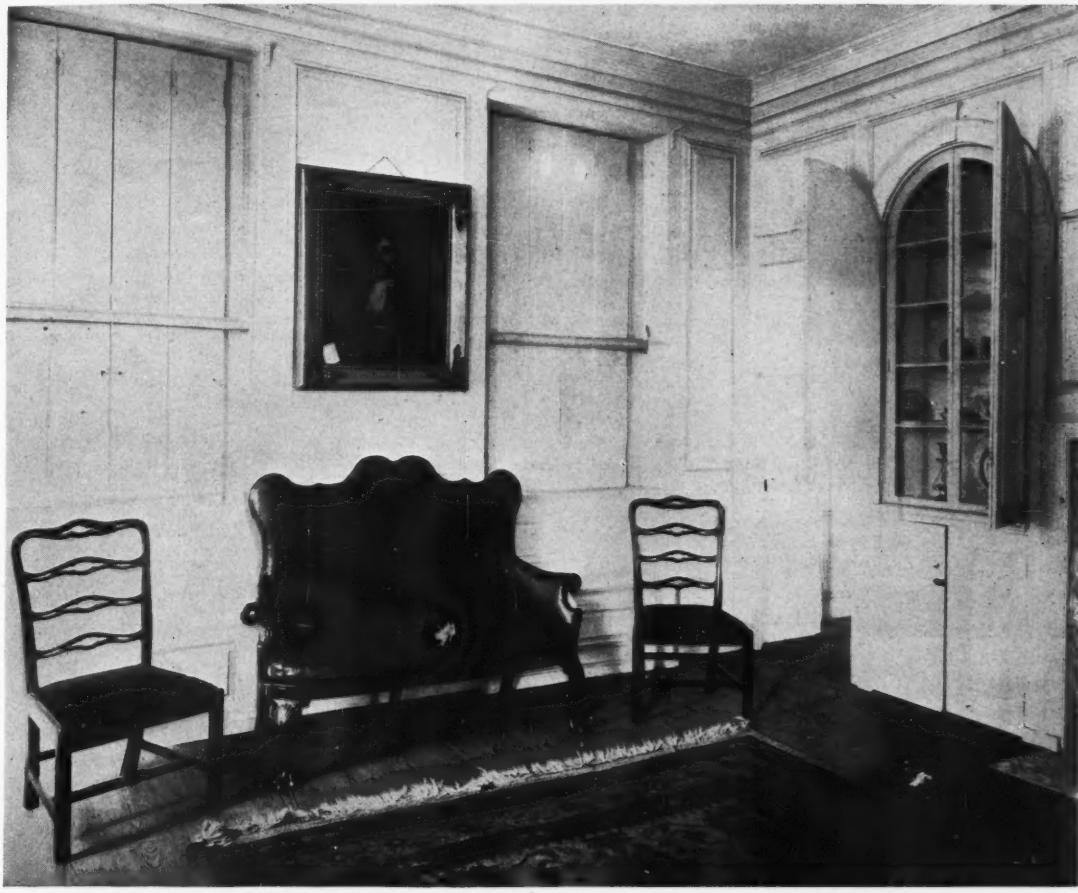


Fig. 9 — THE DRAWING-ROOM AT STENTON

The walnut sofa, now in the Metropolitan Museum, with its curved seat and Queen Anne back, antedates the period of Thomas Tufft, and was, no doubt, part of the original equipment installed by James Logan when he built his home. The ladder-back chairs, while of the later period, may not certainly be attributed to Tufft.

would lead to the belief that it may well have been executed by the regular chairmaker of the shop, who was, perhaps, Tufft himself. Those who desire to know the characteristics of Tufft's workmanship should compare the carving and moldings of the labeled lowboy with those of the Wharton highboy (*Figs. 7 and 8*).

With this various additional evidence before us, it will probably not now be long before other specimens of Thomas Tufft's workmanship will be brought to view and identified. I note that he made long-case clocks, mahogany desks, looking-glass frames, breakfast and dining tables, "skreen" tables, butlers' trays, fretted trays, high-post bedsteads with cornices, window cornices, basin stands, fine sofas, open-back chairs, and chairs with

bases and brackets, lowboys, and carved highboys, as well as the most ordinary kitchen equipment, and coffins for negroes. With all this finery in his repertoire, he was not averse to the menial tasks of producing toy guns and rulers for children, making packing boxes, or even of filing and setting a saw. His charges were higher than those of the now famous William Savery, although, at this writing, I have not yet seen any furniture which is superior to that which we can now fairly attribute to that famous Quaker chairmaker. It is sufficient, however, that Tufft had a following of patrons among the best of Philadelphia's leading citizens, and that his furniture was considered good enough for the finest mansions in all Colonial America.



Lowestoft: What Is It?

I. Concerning a Number of Misapprehensions

By THE EDITOR

Note. In offering a series of brief articles on so-called Lowestoft porcelain, I wish to assume no garments of superior wisdom; nor do I lay claim to the discovery of any hitherto hidden sources of information. For some years past, however, I have been interested in the curious stylistic vagaries which are manifest in the decoration of those porcelains which were manufactured in China for the sole purpose of finding a foreign market. These vagaries, though apparently rather shocking to many connoisseurs, I have found exceptionally fascinating.

It was my first intention to concern myself solely with examples of porcelain in which they occur. Having learned, however, that even such obviously Oriental products — to say nothing of others less readily identifiable — are still attributed by many persons to the English porcelain factory at Lowestoft, I found myself virtually compelled either to abandon a topic of no small interest or else to bring it into relation with the larger subject by treating it as part of a discussion of Chinese foreign-market porcelain in general. I have been encouraged to undertake the latter course primarily by my friend Edward A. Crowninshield, who has made long and careful study of the porcelain in question. To Mr. Crowninshield, therefore, I am indebted for much preliminary assistance and for the offer of more to come. Sir Algernon Tudor-Craig, whose work on Chinese Armorial Porcelain, though recently published, has already become a standard work of reference, has likewise promised to examine portions of the manuscript before its sins of omission and commission have assumed the fixity of printed type. The field is perilous, but, backed by two such doughty champions, who would not venture to invade it? H. E. K.

ALTHOUGH much has been said and written about Lowestoft porcelain, a great many persons still harbor extremely muddled notions of the subject. This, no doubt, is due to the rather usual and, perhaps natural, human assumption that the name of an article is inevitably indicative of its materials, its source, or both. Yet no assumption could be further from the truth.

This is the case with the so-called Lowestoft porcelain. Most of the ware which still passes under that name probably never even traveled through the little English town of Lowestoft; much less was it manufactured there, or anywhere else in England. It is, in fact, a Chinese product — as Chinese as bird's-nest soup and pigtails. And this should ordinarily be apparent to anyone with half an eye, who will take the trouble to make effective use of that fraction of normal vision.

But if such Lowestoft porcelain is not English and not of Lowestoft, how did it ever acquire so inept a name? Nobody seems to be quite sure. Where did the Welsh



Fig. 1 — ENGLISH LOWESTOFT SAUCER (eighteenth century)

Authenticated by Bernard Rackham of the South Kensington Museum. Soft paste porcelain decorated with pseudo-Chinese designs in red, blue, and gold. The under side shows bluish flecks in the glaze, and a distinct bluish line is observable at the points indicated in the illustration by the arrows.

Brought to the editor by Samuel W. Woodhouse, Jr.

rabbit get its name? In matters of this kind, perhaps, one guess is as good as another; but, in the case of the porcelain under discussion, the following circumstances may afford a helpful clue to a satisfactory answer.

At the outset it should be borne in mind that the first importation of Chinese porcelains into Europe, on a really large commercial scale, appears to have been made by the Dutch East India Company, which, during the seventeenth century, dominated trade with the Orient just as

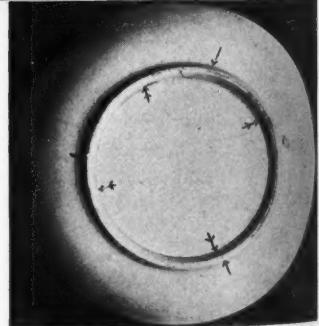




Fig. 2—ENGLISH LOWESTOFT TEAPOT, CUP, AND SAUCER

The teapot carries a decoration similar to that shown in Figure 1. The cup and saucer are a fine quality of Lowestoft.
Owned by the Pennsylvania Museum.

the Portuguese had dominated it in the sixteenth century and as the British did in the eighteenth.* The little fishing town of Lowestoft, situated as it was on the east coast of England, offered a convenient port of entry for goods shipped from Holland. Hence the name of this town may easily have become associated with the goods for which it served as a primary distributing centre.†

Again, from 1756 to 1807, or thereabouts, a porcelain factory maintained a not too flourishing existence in Lowestoft. When that factory's fortunes began to wane, one, at least, of the former employees turned china merchant in place of china manufacturer. This individual was a man named Robert Allen. He is said to have opened a shop, where he set up a kiln and painted and fired articles which he procured from Rockingham and other places. No doubt he likewise took toll of the Chinese wares that passed through his native town; for, upon a Chinese teapot decorated with a very Oriental interpretation of the crucifixion, he inscribed his name *Allen, Lowestoft*, just as any Boston, or New York, or Chicago dealer in glass or china would be likely to have his name placed on ware imported from Europe or made to his order in New York, New Jersey, Ohio,

*It was not long before the British trade in this field equalled and outdistanced that of the Dutch. The Portuguese brought in the first sea-borne porcelain from China about 1518. Toward the close of that century, however, Portuguese fleets had been swept from the map by the Dutch. The Dutch East India trade, in turn, declined severely soon after 1730. On this point see *China and Europe* by Adolf Reichwein, New York, 1925.

†Sir Algernon Tudor-Craig doubts that there is any foundation of fact for the repeated statements that Lowestoft was a port of entry for shipments from Holland. That an obscure and tiny fishing village should have been thus utilized seems to him out of the question. He is inclined to view the tradition of Lowestoft's association with Chinese porcelain as entirely mythical, and to pin sole responsibility for its origin upon the unfortunate Chaffers, who, in an effort to identify the source of specimens of various hard paste porcelains the texture and type of which were beyond his understanding, finally hit upon the idea of attributing all such pieces to Lowestoft.

or any other of the great pottery states of America.*

Perhaps, in future centuries, students of ceramics will try to build a theory of the American pottery industry on the assumption that plates and other utensils—actually of French manufacture but bearing the imprint of Gilman and Collamore of New York—were made in this country. If so, they will be no more foolish in their acceptance of fallacious documentary evidence than were those who accepted Robert Allen's inscription on a Chinese teapot as proof that the piece was an English product; or than the collector who proudly displayed, as a bit of Canadian ware, a Staffordshire blue and white platter bearing the trade-mark of a firm of Montreal distributors.

Documentary evidence, it should be remembered, even that of inscribed names and dates, affords a very untrustworthy reliance in identifying objects of art. In the long run, it is style, material, texture, and certain indefinable, yet, to the trained eye, almost unmistakable, aspects of technique—the so-called *internal* evidence of the thing itself, rather than the external evidence of documents or inscriptions—that really count.

Be that as it may, the discovery of the Robert Allen teapot, and its acceptance by various writers as proof that specimens of similar ware had either been made, or, at the very least, decorated in the town of Lowestoft, helped to fix an already widely applied name for such ware in general. An error once disseminated is only with great difficulty corrected. That is why so many persons, today, still labor under the delusion that all so-called

*Even Frederick Litchfield in his *Pottery and Porcelain*, p. 229, though he recognizes the fabric of this teapot to be Oriental, falls into the error of accepting Allen as the decorator of the piece. The teapot in question, which is in the Schreiber Collection in the South Kensington Museum, is illustrated in *ANTIQUES*, Vol. I, p. 254. Concerning this particular piece, Sir Algernon Tudor-Craig writes that he believes the Allen signature to be "a forgery made in order to bolster up the ridiculous theory of Lowestoft ware in Chaffers."

Lowestoft china was made in the English seaport town whose name it bears.*

And even those who are able to distinguish — almost at a glance — between Oriental porcelain and English porcelain, and who know that most so-called Lowestoft is not from the town of Lowestoft at all, are at a loss for some distinguishing term by which they may, in casual speech, distinguish between the ware actually made in Lowestoft and that Oriental ware which was variously imported into England, the European countries, and the early American states. So they have come to speak of *English Lowestoft* when they refer to the local English product; and of *Chinese Lowestoft* when they refer to that of China.

Sometimes, again, these Chinese wares are designated under their accepted French term as *Compagnie des Indes* porcelain; sometimes — when the decoration justifies the term — as *Chinese armorial ware*; sometimes, by

the rather awkward entitlement of *Chinese foreign-market* porcelain. One may take his choice of epithets; but since, in time, most names lose their basic significance and become no more than identifying symbols, it seems sensible, because easiest, to identify all those porcelains which were made in China expressly for export to Western markets, as Chinese Lowestoft.† In the discussion of the purely native types of Chinese porcelain, it is advisable to stick to the nomenclature devised by the connoisseurs of such ware.

To the student or collector already familiar with the subject, all this explanation must seem a very wordy and very elementary statement of well-known facts. Unfortunately, however, the facts, while well known to a few, are still obscure to the many. And it seems, more-

*This error, it should be stated, is more common to American than to English collectors. The latter know only one kind of Lowestoft, their own native product. Some of them, to be sure, have been inclined to confuse certain Chinese pieces with the native product, and in so doing have muddled the whole matter of identifying the English ware. But the paradoxical American term *Chinese Lowestoft* is virtually unknown in England.

†Note particularly the words "made in China expressly for export to Western markets." They are all-important; for it is only to the Chinese porcelains whose form and decoration display obvious and clearly marked departures from Oriental traditions that the term Lowestoft is applicable. Such porcelains were produced at the order of European trading companies, and the character of their design was dictated by the commercial requirement of pleasing a European, rather than an Asiatic taste.

over, necessary to follow the obvious yet a little further in order to clear the approach to some discussion and analysis of Chinese Lowestoft as such. In short, a few sentences as to the true English ware actually made at Lowestoft are in order.

ENGLISH LOWESTOFT

For an extended discussion of English Lowestoft porcelain the reader is referred to an article by Frederick Litchfield, the well-known expert of porcelains, which appeared in Volume I, page 252, of *ANTIQUES*.* No attempt will here be made to cover the same ground. Suffice it to say that, as early as 1757, the town of Lowestoft boasted a pottery, where, in due course, a considerable quantity of porcelain was produced.

Some of this, it is said, was shipped to Holland, while the rest was probably absorbed by the English market. That any of it was exported to



Fig. 3 — ENGLISH WORCESTER TEAPOT; ENGLISH LOWESTOFT CUP

The difficulty of distinguishing between Worcester and English Lowestoft is here exemplified. The Worcester teapot is superior to the cup in both glaze and potting. But the superiority is not readily discernible by the casual observer.

Owned by the Pennsylvania Museum.

America seems doubtful. Specimens of this Lowestoft ware have been identified in certain instances by inscriptions upon them — as in the case of mugs and inkwells bearing the device *A Trifle from Lowestoft*, dated teapots marked with the initials of their owners, and certain plates of powdered blue ground in one of whose white reserves appears a representation of the church at Lowestoft.

All of this porcelain is of the so-called soft paste variety. The texture of the earlier pieces is said to resemble that of the porcelain of Bow, while, in later years, there is a closer resemblance first to Worcester porcelain and later to the bone porcelain of Staffordshire. It is important, however, to observe that, in the case of English Lowestoft porcelain, the glaze has a decidedly bluish tinge and that this blue color is clearly observable wherever the glaze has settled thickly in crevices and within the bottom rim of pieces (Fig. 1).†

*The two books best calculated to convey a clear idea of Lowestoft china are Sir W. R. Spellman's *Lowestoft China*, London, 1907, and Frederick Arthur Crisp's *Catalogue of Lowestoft China*, London 1907. The latter is illustrated with excellent color plates.

†The Lowestoft pottery produced no earthenware. An easy way of determining whether a piece of tableware is of earthenware or porcelain is to hold it against strong light. Only if translucent may the piece be classified as porcelain. This test will dispose of the claims of many pieces of early blue and white

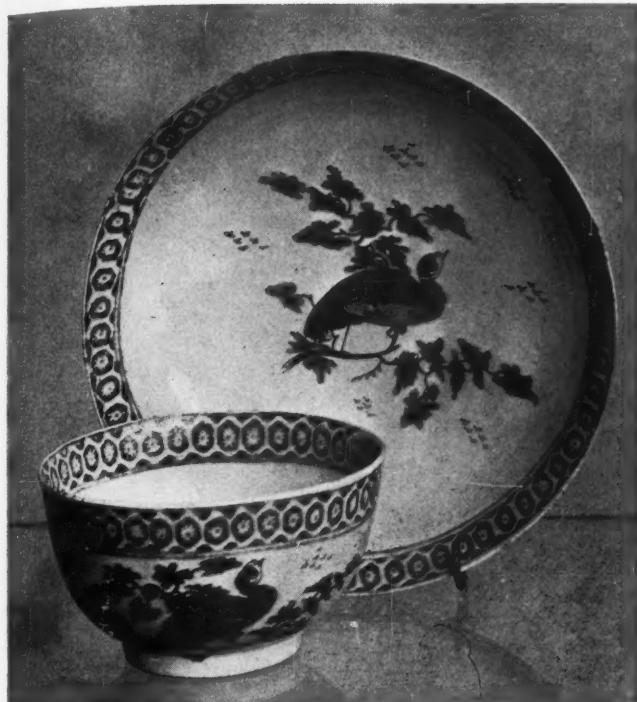


Fig. 4—ENGLISH LIVERPOOL CUP AND SAUCER

Long considered to be English Lowestoft until identified as Liverpool porcelain by P. Entwistle, F. R. A. I., of the Liverpool Museums.

Photograph by courtesy of Samuel W. Woodhouse, Jr.

The decoration is diverse in character. In many instances it is applied in an underglaze blue, and gives evidence of emulation of Chinese motives. But Frederick Litchfield in his *Pottery and Porcelain*, plate 42, opposite page 224, pictures three teapots in enamel colors, one of which shows a strongly Oriental type of decoration, another an apparent imitation of the magenta colored Meissen ware of Germany, and yet another, large medallions, somewhat after the Oriental manner, within which bloom plump English roses and other flowers.

Various writers, borrowing optimistically one from another, have perpetuated the fable that a scattered rose pattern relieved by festoons of flowers and bordered with fine dotted lines is the one most characteristic of English Lowestoft decoration. Nothing could be further from the truth. Such patterns are far more likely to occur on New Hall porcelain—a ware distinguishable by the milky whiteness of its glaze and the clear, almost metallic, color of its enamel decoration—than on true English Lowestoft.*

As for the marks on English Lowestoft, a number are pictured in Mr. Litchfield's article in ANTIQUES, already referred to. They are of a rather nondescript aspect. Many of them are obvious imitations of the marks of other factories; others are equally obvious imitations of

Staffordshire earthenware to affiliation with the wares of Lowestoft. Exceptionally thick and heavy pieces of true porcelain may fail to transmit even a strong light; but in the case of cups, saucers, small plates and bowls, the test is adequate.

*Spellman observes, concerning one of his illustrations, that it shows "one of the few soft paste pieces bearing the Lowestoft rose." This rose pattern appears on Bristol as well as on New Hall china.

Chinese characters. Apparently the factory was never sufficiently proud of its product to give it a distinctive and unmistakable label.

So much by way of preliminaries. We have seen that there was, in the English fishing village of Lowestoft, a porcelain factory which was in operation for something over half a century. We have seen that this village may easily have been a port of entry for Chinese porcelain imported from the Orient via Holland. And we have seen, further, that, partly for this reason, many persons have confused the imported Chinese wares with the locally made wares and have identified both types as Lowestoft.

Having thus hurriedly cleared the ground, we may very well forget that any such ware as English Lowestoft ever existed. Examples of this English Lowestoft are very rarely encountered outside of a few museums. And as to their correct attribution—whether to Lowestoft, to Worcester, to Bow, or to some other establishment—even museum directors are often at a loss.* Occasionally a few pieces of English Lowestoft come into the hands of dealers; but, in such instances, they are quickly snapped up by specializing collectors.

The possibility of finding enough of such ware for actual table use today is almost as remote as that of finding the tableware of the Lotus eaters.

Chinese Lowestoft, on the other hand, was imported into all European countries, into England, and even into the United States, in vast quantities. It appeared in the form of huge dinner services, tea sets, sets of plates, cups and saucers, presentation bowls, tankards, and innumerable other individual items. Of these importations sufficient quantities remain intact, even today, to supply considerable dinner services for those who can

*See ANTIQUES, Vol. XIII, p. 33.



Fig. 5—ENGLISH NEW HALL TEAPOT

Even in the photograph, the shining and impeccable whiteness of this piece—characteristic of New Hall porcelain—is apparent. The sprigs of roses, the fine dotted line, and the diamond pattern on a rosy field are the features which the novice loves to pounce upon as evidences of true English Lowestoft. As a matter of fact, they occur far more frequently on New Hall and Bristol china than on that of Lowestoft.

Owned by Mrs. L. B. Rantoul.

pay the price; while plates in half dozens, individual platters, teapots, bowls, small sets of cups and saucers, and various single pieces, in good condition, are procurable at sums varying according to the rarity and popularity of their patterns. While, therefore, we are forgetting that there was such a porcelain as English Lowestoft, let us be sure to remember that, even as early as the eighteenth century, China was so far com-

mercialized as to manufacture porcelain to please the peculiarities of European and American taste; and that, by virtue of custom if not of strict exactitude, this is the ware most commonly known in America as Lowestoft.

It is this Chinese ware, its types, and its mode of decoration that will be the subject of subsequent discussions.

(To be continued)

NOTE

In the attribution of Chinese porcelains to the Lowestoft factory Richard Chaffers appears to have been the chief offender. In his *Marks and Monograms on Pottery and Porcelain* (edition of 1876) he consumes many pages in an effort to prove, both by citations of hearsay evidence and by considerations of the character of Chinese pottery forms and pastes, that Lowestoft manufactured a hard paste porcelain of almost precisely the type produced in China. He claims, however, to be able to discover differences between the texture of the Chinese ware and his so-called hard paste Lowestoft. It would have been impossible, he further observes, for Chinese porcelain to be profitably imported into England in the face of the prohibitive English duties then in force.

Of the insignificant value of hearsay evidence little need be said. On the basis of such evidence, bits of Staffordshire earthenware have been credited to the Bennington factories in Vermont. Mr. Chaffers' assumption that he could differentiate between a mythical hard paste produced at Lowestoft and Chinese hard paste offers only one more example of the human genius for self-delusion. The best authorities now agree that no hard paste porcelain was made at Lowestoft. The texture of Chinese European-market porcelain, however, varies considerably in different examples. This fact, no doubt, contributed to Mr. Chaffers' confusion.

It is frequently stated that Chinese porcelain blanks were imported into Continental countries — notably Holland — and into England, where they received their decoration at the hands of local artists. J. G. A. N. de Vries in his book *Porselein*, page 80, is authority for the statement concerning this practice in Holland. In his introduction to Sir Algernon Tudor-Craig's notable work *Armorial Porcelain of the Eighteenth Century*, Sir Henry Farnham Burke presents an opposite view, to the effect

that some English porcelain blanks were sent to China to receive their decoration.

Such statements are likely to cause considerable misapprehension. It is yet to be shown conclusively that sets of household porcelain were imported in blank from China for express purpose of receiving decoration at the hands of European artists. Individual pieces of Chinese ware, and perhaps small sets, either blank or bearing sparse patterns in one or more colors, were, however, not infrequently touched up by European china painters. Special reasons may likewise have prompted the owners of large Chinese sets occasionally to order decorative amplifications of already existing patterns. Sir Algernon Tudor-Craig cites, in this connection, a plate, once in his possession, bearing the arms of Lord Gamber, which, though "certainly of Chinese manufacture (c. 1775), including the rose diaper border, had the arms added in England after 1810, as they bore the coronet and supporters of Lord Gamber, who was not created a peer until that date." The plate in question is believed to have been part of a large service.

The practice of enhancing the value of simple Oriental pieces with many-colored additions over the glaze is unbeautifully characterized as "clobbering." But, as Hannover, in his *Pottery and Porcelain* (Vol. II, p. 168), observes, "these falsifications, if we may call them so, of early times hardly play any noteworthy part in the European antique market of today." Clobbering, however, is by no means a lost art. The eagerness with which collectors seize upon early Chinese export wares showing certain types of decoration offers a temptation which present-day artists more skilled of hand than scrupulous of heart are not always able to resist.



Fig. 6 — ENGLISH NEW HALL CUP, SAUCER, AND TEA PLATE

These pieces are part of a set to which belongs the teapot illustrated in Figure 5. The whiteness of the ware and the enamel-like quality of the decoration are characteristic, and should obviate confusion with true English Lowestoft.
Owned by Mrs. L. B. Rantoul.

The Village Tinsmith

By MABEL M. SWAN

ONE does not need to be three score and ten to remember the Yankee peddler, who, his cart filled to overflowing with tin utensils of every description, started out each spring to find a market for the products of the village tinsmith.

The praises of the village blacksmith have often been sung, whereas the tinsmith has quite failed of laureate celebration. Perhaps tin making was too simple a craft to touch the romantic imagination, and the composition of the ware itself was too lacking in permanence. Then, too, the rather questionable reputation of the tin peddler for sharp dealing tended to overshadow the real value to the community of the men whose goods he marketed.

Up to the year 1700, very little tin was seen in America; and what few pieces there were had been imported from England. Andrew Faneuil, a Huguenot, came to Boston in 1700, and started in business as a merchant. Among the articles he offered for sale were wooden and tin lanthorns, dishes, pans, and kettles—all imported. Their cost was very high, and only the wealthy could afford them. Governor Winthrop possessed a few tin plates, and some Southern planters owned tin pans and "tynned covers." But tin pails were unknown; and, often, pails were made of wood, brass, or latten ware, a kind of brass.

BEGINNINGS OF THE AMERICAN TIN INDUSTRY

The first manufacturing of tinware in America was probably begun at Berlin, Connecticut, in 1740, by William and Edward Patterson, natives of Ireland, who imported from England sheet tin from which they made tin utensils.*

These sheets of tin came packed in oak boxes, and, though marked as "best charcoal tin," were really not tin at all, but sheets of pure iron, which, under the fierce

*Lathrop's Brass Industry.

heat of burning charcoal, had gone through a series of changes from a bubbling liquid of melted iron to a thick pasty mass of metal. This, after being beaten and kneaded to free it from impurities, was passed, in the form of a thick bar, through huge rollers, until it was pressed into a sheet about two feet wide and of the thickness of a sheet of paper. Such sheets, after being cut into squares, were sent to the pickling tub of dilute sulphuric acid, which cleansed them of their covering of black oxide. They were then "tinned" or dipped in iron cisterns of melted tin. It was very important that sheets of exactly the same thickness be packed together,

a very difficult thing to accomplish. A unique method of selection was, accordingly, employed: a keen-eared man took each sheet by the corner, gave it a quick shake, and judged its thickness by the sound produced.*

It was not a difficult matter to make articles from this sheet tin; and, as the Patterson brothers produced far more than their local market could absorb, they kept the manufacture to themselves until 1760, when they began training a few apprentices.† During the Revolution, it was, of course, impossible to obtain sheet tin, so that it was not until later that the scope of tin manufacturing was extended through the medium of the tin peddler.

At first the tinsmith peddled his own wares in a basket. Then routes were extended to neighboring towns. Later, a particular type of wagon was perfected, the tin peddler's wagon; and the Yankee trader, with his well-known qualities of wit, imagination, and trading ability, came into his own. In fact, the instinct for selling and trading was so strong in

*Chamber's Magazine, 1883.

†Lathrop's Brass Industry. Further details concerning the affairs of the Pattersons, as well as concerning the diversified activities of itinerant peddlers, will be found in Richardson Wright's entertaining volume, *Hawkers and Walkers in Early America*.



Fig. 1—TIN LAMPS AND CANDLE SCONCE
Owned by the Dedham Historical Society



Fig. 2—TIN COFFEEPOT
Made in the Whiting and Parsons tin shop, about 1803. The pot is lightly japanned, and is decorated in gilt with medallion and monogram.
Owned by Mrs. Joseph Guild of Dedham

these men that they often sold even their horse and wagon before reaching their original starting place.* When tin manufacturing was at the height of its success, tin trading organizations had supply stations at Montreal, Richmond, Charleston, and Albany, and various other places.†

The peddlers would leave Connecticut in the spring, with their carts well stocked for business, and would gradually work toward the supply stations where they could restock their wagons, turn over the profits—sometimes in cash and sometimes in other articles—and then start back towards Connecticut.

At this time all industries suffered from prohibitive transportation charges; and the tin peddlers, taking advantage of the fact, gradually swelled their stocks with brass kettles, lamps, and "notions," all of which found a ready market back in country districts. After the Connecticut grandfather clock had been abbreviated to shelf dimensions, and had been priced within the means of country folk, it, too, had a place in the wagon. Many a tin peddler thereafter won reputation as a "tinkerer," able to start any balky clock that he found along his route. Often he would take his pay in rags; and many a household was glad to give him a seat by the fire and space in the barn for his horse, in return for the outside news which he was always ready to retail.

SOME EMINENT TINSMITHS

In the *Columbian Minerva*, a newspaper of Dedham, Massachusetts, for August 1, 1799, there appears the following advertisement:

ELI PARSONS

Takes this method to inform his friends and the public that he has newly set up the

Tinning Business

in the town of Dedham, about three quarters of a mile west of the Court house near Mess Whiting & Newell's store; where he determines

*Johnson's *History of Connecticut*.

†Lathrop's *Brass Industry*.

to carry on the Manufacturing of Tin Ware in all its various and particular branches—likewise particular pains taken to do justice to all those who will oblige him with their custom. All kinds of Tin Ware warranted good and on as good terms as can be had in this state.

ELI PARSONS.

Evidently business prospered in this tin shop, for, a month and a half later, occurs the following advertisement in the same paper:

ELI PARSONS

Respectfully informs his friends and the public that he continues to carry on the Tin Ware Making near the usual place in Dedham; also that he makes all kinds of Sheet Iron Stoves and Funnels, and Lead Pipes for Conductors to Houses. Any Gentleman who wishes to furnish himself with any of the above will be faithfully served on the shorteth notice by applying as above.

He likewise wants immediately a LAD about 15 years of age who can be well recommended as an Apprentice.

December 25, 1800.

In an article in the *Dedham Historical Register* for January, 1924, Calvin Guild says:

Calvin Whiting entered into partnership with Eli Parsons, a tin ware worker, supposed to have come from Connecticut, for the manufacture of tin ware. Workmen skilled in that trade came with Mr. Parsons from that state with tools, tin carts, and all else necessary for successfully carrying on the business. This created a necessity for many other kinds of trade. The coming of these men gave the Upper Village its name of Connecticut Corner.

The exact date of this partnership is not known, but, among the papers of Calvin Whiting, occurs the following particularly interesting note, dated 1803, showing that Whiting, part owner of the store of Whiting and Newell, referred to in Parson's first advertisement, had lost little time in associating himself with the tinsmith:

Boston, June 6, 1803.

Major Whiting Sir, I have a distant relative a very clever fellow but as I have no tin here any more than I want myself if you have any tin unsold if you will let him have a load out of your shop I will be answerable for the same in so Doing you will oblige him & me & not disoblige yourself I am yours &c

DIVAN B. YATE *tin Pedlar.*

On the same slip of paper, in the same handwriting, appears the following list:

JAPANN'D WARE

- 36 Sugar Boxes of Difrent Sizes
- 60 Bread Baskets
- 6 Large Coffee pots
- 6 2nd size Do



Fig. 3—TWO TIN LANTERNS AND A FOOT STOVE

Such lanterns are erroneously called *Paul Revere* lanterns, without regard to the fact that their feeble illumination could never have been sufficient to serve signalling purposes.

Owned by the Ohio State Archaeological and Historical Society.



Fig. 4—PENNSYLVANIA COFFEEPOT (early nineteenth century)

An example of the Pennsylvania-German genius for decorative metal work. The pot is of tin elaborately decorated with punch patterns.



Fig. 5 — CAN FOR BURNING FLUID (mid-nineteenth century)
Found in Ohio.

- 6 small size Do
- 12 Court Cafes
- 4 Flower Boxes
- 13 Pepper Do
- 36 Tumblers
- 24 Servers
- 6 Large Kettles
- 2 Waterpots
- 16 Ten Quart pails
- 36 Large Pans
- 4 Large Covered pails
- 48 Milk Pans at 2/4
- 9 round cannisters
- 9 half Do
- 9 Quarter Do
- 24 Back Candlesticks
- 43 Cream Pitchers
- 12 Coffee pots
- 6 Cullenders
- 2 Candleboxes
- 6 Quart Measures
- 6 Do Funnels
- 12 Yeast Dishes
- 6 pint measures
- 43 flat cups

- 6 L graters
- 6 Flour boxes
- 60 Harts and rounds
- 12 graters
- 12 Gill cups

The name of Caleb Downing, evidently the bearer, is written on the back of this note.

Whiting was not only a successful merchant of West India goods, but he was also an inventive genius, who spent much of his time devising machines to save time and labor in the manufacture of tin. An amusing story is told concerning one of his inventions. The law, even as late as 1800, required attendance at church at least twice a year. Whiting was careful not to break this law; but neither did he exceed the required number of services, and, on the fifty free Sundays he continued his experiments in a mill which he owned in Dedham.

After a very busy week which he had spent in trying to perfect a certain motion in one of his machines, Whiting dutifully went to church; but, as the law failed to specify close attention to the service, he took advantage of the opportunity for needed rest, and promptly fell asleep. In the course of this sanctified slumber, he dreamed the solution of his mechanical problem. Thereupon jumping into the aisle, he threw up his arms and

shouted, "I've got it."

In the *Norfolk Repository*, then the weekly newspaper of Dedham, for May 9, 1806, appears the following advertisement of a machine invented by Whiting and Parsons:

PATENT MACHINE FOR
WORKING TIN PLATE

The public are respectfully informed that a machine has lately been invented by Calvin Whiting and Eli Parsons of Dedham (in the county of Norfolk and commonwealth of Massachusetts) for working Tin Plate into the various kinds of ware necessary for use, for which a patent is obtained according to law.

The Machine is considered by those who have had an opportunity to examine it to be one of the most useful and important inventions that ever originated in our country and worthy the attention of every Tin Plate worker who considers his time of any value. Although it is simple in its operations above described it will make from ninety to one hundred and twenty revolutions in a minute. Those who incline to purchase patent rights to the above machinery may have opportunity by applying at the Patent Tin Manufactory a little west of the Court House Dedham where shopkeepers and others may be supplied with any quantity of Japanned and Gilt Tin Ware at the most reduced prices of any in the United States.
Dedham, May 9, 1806



Fig. 6 — TIN LAMP (mid-nineteenth century)
Found in Ohio.

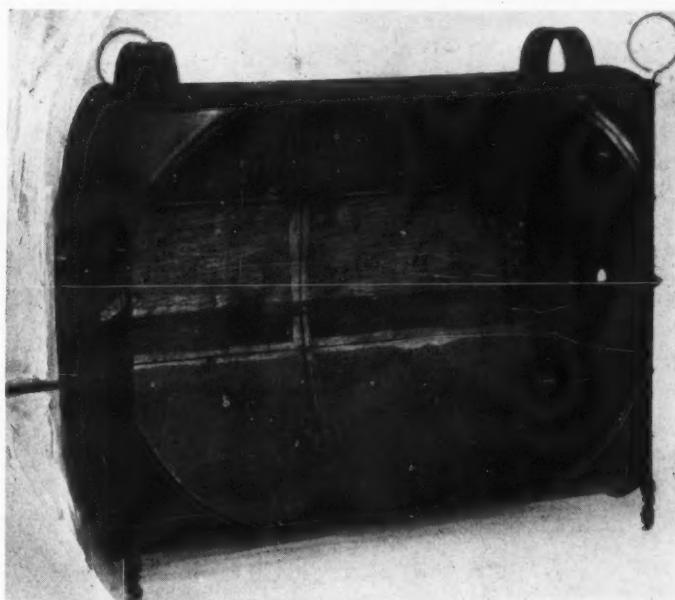


Fig. 7 — REFLECTOR BAKING OVEN WITH SPIT



Fig. 8 — STENCILLED BREAD OR FRUIT DISH
Probably a late specimen, not particularly desirable.

FOOT STOVES

The foot stove was a regular article of tinsmith manufacture, and in time it was not uncommon for a tinsmith to add the manufacture of sheet iron stoves to his business. Yet, in days when the fervors of piety were deemed sufficient to relieve the chill of meeting houses, neither foot stoves nor the later sheet iron stoves were always viewed with enthusiasm.

The Boston *Evening Post*, in 1783, printed the following verse:

Extinct the sacred fire of love,
Our zeal grown cold and dead,
In the house of God we fix a stove
To warm us in their stead.

An amusing account of the reception of the sacrilegious stove

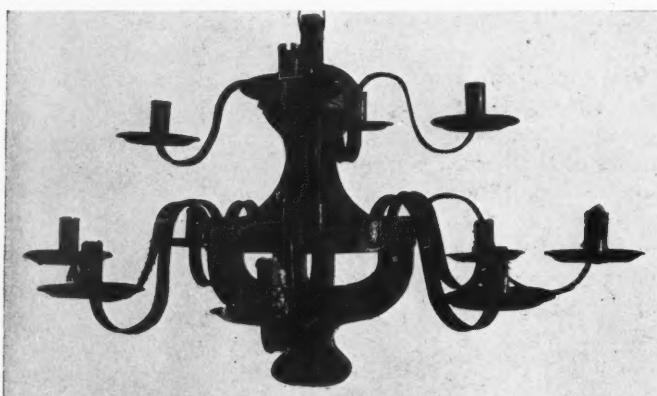


Fig. 9—TIN CHANDELIER (late eighteenth or early nineteenth century)
Such chandeliers, usually mounted on a turned wooden core, and sometimes, as in this instance, braced with wooden arms, were something of a work of art.

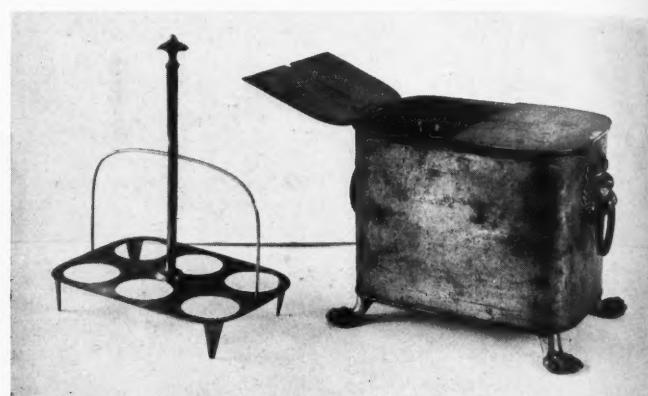


Fig. 10—TINWARE DE LUXE
An egg cooker attributed to Thomas Clark, the Hingham silversmith. A handsome piece, of superior workmanship.
Owned by W. W. Lunt

has been accredited to the old meeting house in Litchfield, Connecticut. It is told by Samuel Goodrich, "Peter Parley," in his *Recollections*. The wife of one of the deacons, who was strongly opposed to the introduction of the stove, overcame her prejudices to the new acquisition sufficiently to come to church on the first Sunday after it had been set up. She walked into the meeting house and swept haughtily into her pew without even a glance in the direction of the unwelcome addition. There she sat, growing warmer and warmer from the unaccustomed heat, until the minister's words "heaping coals of fire," overwhelmed her, and she fainted. She was carried out, and, upon recovering, blamed the fainting to the heat of the stove. The story ends by relating her most complete "coming to," when she was told that because of the omission of some part of the funnel there had been no fire in the unhallowed contraption.

CONCLUSION

Some interesting comparisons of prices for tin may be made from the old bills.

Wm. Herman Mann to C. Whiting, Dr.		
1802-Dec. 11 to mending stove funnel	\$0.17
1803 Apr. 26 to tin kitchen	3.25
July 17 to a skimmer17

Three small scraps of paper, all of the same date, tell their own story:

Dedham, Feb. 17, 1803

Madam please to deliver to Calvin Whiting or order the tin ware which I left locked in your stable.

Mrs. Clark

Yours Alpheus Cleveland.

Madam please to deliver to Calvin Whiting or order the tin ware which I left in your care.

Mrs. Sally Curtis.

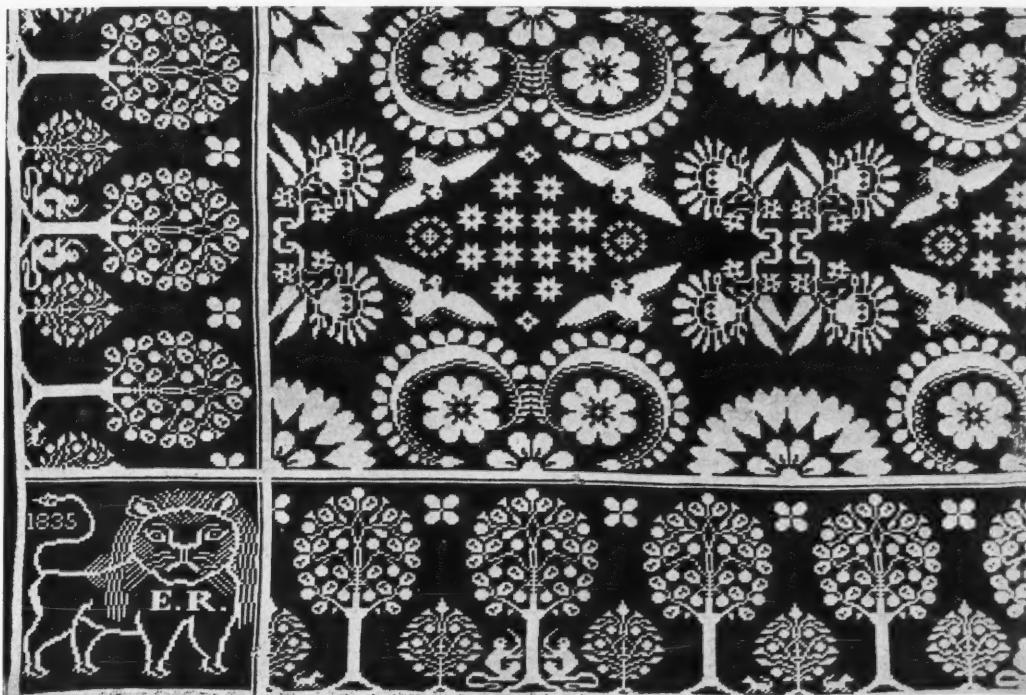
Yours Alpheus Cleveland

Rec'd of Calvin Whiting Forty Dollars being in full of all demand.

Alpheus Cleveland.

So began the tinware industry in the United States. The venturesome beginnings of the Patterson Brothers in Connecticut were doubtless emulated by other men in other parts of the Colonies. What Eli Parsons and his inventive partner Whiting accomplished in Dedham found its counterpart in other communities. Indeed Whiting's tin working mechanism and his efforts to place it on the market are indicative of the extent to which the humble art of tinsmithing was practised in a small way throughout the country. And tinware is still an essential article of domestic use. For some purposes it has been superseded by enameled iron, by steel, and by aluminum; but still, in remote places, the path of civilization is blazed by the tin can of the explorer.



Fig. 1 — TYLER COVERLET (*dated 1835*)

One of the earliest products of the weaver, who did not begin active operations until 1834.

The Tyler Coverlets

By ETTA TYLER CHAPMAN

Illustrations from Tyler coverlets supplied by the author

FOR a long time I have felt that my brother and I, as the only living grandchildren, owe it to our grandfather, his children, and their descendants to gather together the available facts about my grandfather, Harry Tyler, and his handiwork, that these might not be vanished by time and entirely lost; for when a man's work endures, his name should not be forgotten.

Harry Tyler was born in the year 1801, in the state of Connecticut. He was of English parentage. His father was a marine merchant, who was lost at sea with his ship and cargo while crossing the Atlantic.

Harry spent his early years in Millford, Otsego County, New York. He married Ann Cole, a beautiful and talented granddaughter of David French, who served as sergeant in Captain Luke Day's Company, Seventh Massachusetts Regiment, commanded by Ichabod Alden, in the war of the American Revolution. He served over four years, and was one of the few to receive a George Washington medal.

Four healthy, intelligent children were born to this union. Their names were Cynthia, Elman (who was my father), Leman and Leona.

In 1830 my grandfather moved to Boston, Erie County, New York, and, two years later, came to North Adams, a little hamlet east of Adams Center, Jefferson County, New York, where he purchased a farm and remained one year. But farming was not to his taste,

though he was a lover of nature and enjoyed the study of horticulture. He possessed a very scientific mind and rare mechanical ability. So he decided to settle in Butterville, a hamlet two miles south of Smithville, Jefferson County, New York; and to carry out his dream of weaving coverlets and carpets.

First he purchased seven acres of land next to the school and built a substantial wooden house. He set out a large orchard and nursery and established quite an extensive apiary. He was a man of high principles, very painstaking in all his work, and accurate to the last degree. A man of broad and liberal ideas, he helped to build the Universalist Church in Henderson County.

He not only invented his looms, but made every part of them himself. These he installed in the front room of the house, usually known as the parlor, with some of the machinery in the room above over the looms. These pieces of mechanism were complicated and intricate. One loom was for ingrain carpets and one for coverlets. He himself drew all of his designs (which were many and varied) except the fruit pattern and the eagle design, which were executed by Elman, his eldest son. These patterns were cut in heavy paper, which was perforated somewhat after the manner of music rolls for player pianos. The weaving was known as two-ply: that is, the finished work, wrought in two colors, was of double thickness;

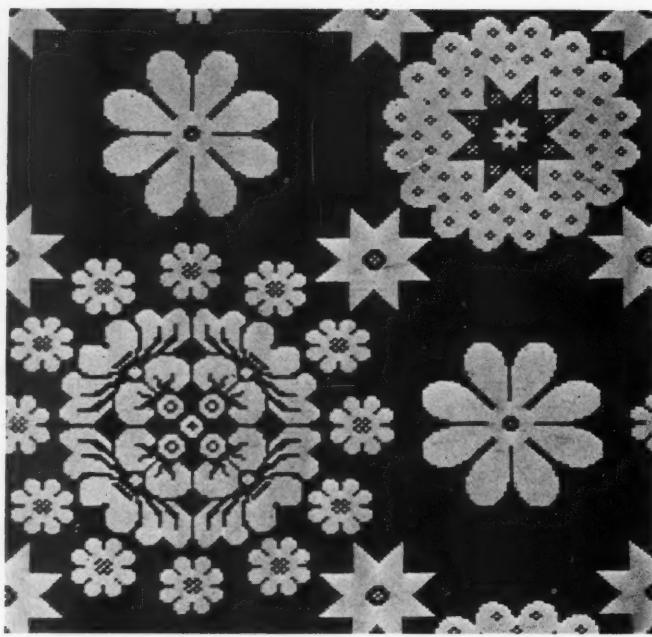


Fig. 2 — TYLER COVERLET (dated 1840)
The border is like that shown in Figure 1.

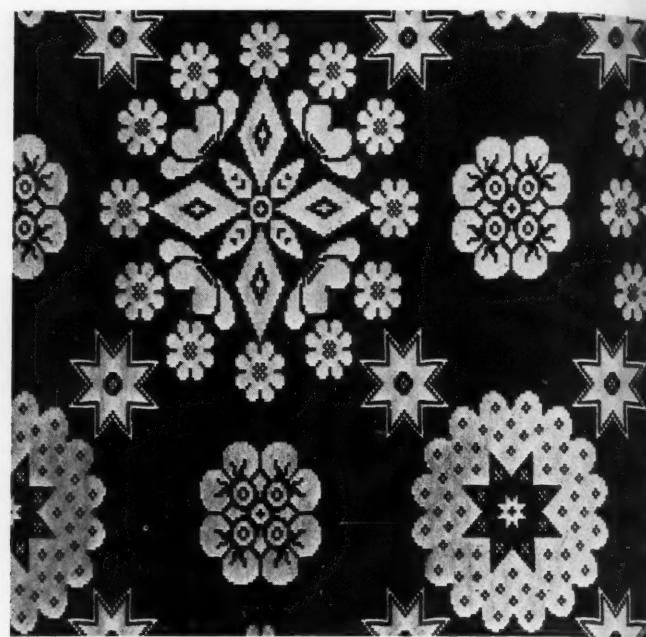


Fig. 3 — TYLER COVERLET (dated 1841)
The border is like that shown in Figure 1.

and, though the pattern of each surface was the same, the dominant color of one surface became the secondary color of its reverse.*

*It is easy to overemphasize Tyler's personal inventiveness in building and equipping his looms. The methods which he pursued appear to have been those commonly employed by a small multitude of other weavers scattered through New York, Pennsylvania, Ohio, and Illinois, and, doubtless, other states of the young Republic. The punched pattern card, which so operated as mechanically to control the threading of the weft through the warp, was the invention of a Frenchman, Joseph Marie Jacquard of Lyons, who perfected his device about the time of Harry Tyler's birth, in 1801. Just when the Jacquard loom came into general use in the United States for the weaving of coverlets it would be difficult to determine. Coverlets made on this type of loom and bearing the date of 1825 are known. The great majority of such pieces, however, appear to have been turned out by professional weavers during the period from 1840 until the outbreak of the Civil War. The Jacquard loom with its punched cards made possible the elaboration of pictorial or semi-pictorial patterns, which, during the period noted, quite displaced the simple old-time geometrical designs to which the home weavers had been restricted by the limitations of their own skill and the mechanical inadequacies of their primitive looms. The admirer of those handicrafts which exhibit the minimum evidence of dependence upon mechanical aid will prize the old geometrical coverlets above their more brilliant Jacquard descendants. First cousin to the latter are the ingrain carpets, which are still manufactured, and which, since they show the same pattern — though with colors transposed — on both sides, may be reversed when the used surface shows distressing signs of wear. *The Editor.*



Fig. 4 — TYLER COVERLET (dated 1850)
Note that the heavy classic acanthus scrolls take the place of the more delicate trees of earlier borders.

Not until 1834 did my grandfather's dream crystallize and the shuttles begin to fly. Only four are living today who ever saw any of the work done, and, as they were mere children at the time, none of them can explain the process. All his coverlets were woven in two strips, however, which were subsequently pieced together.

All of the work he did by himself with the assistance of his three older children as they grew up. None was ever done by anyone outside of the family, and he never allowed even his children to warp a piece of work, lest the secret should escape. Elman felt sure that he could do this properly, but he was never allowed to try. The dyeing was done in a small building at the rear of the home, a large brass kettle serving as dye pot. To insure even coloring, this utensil had to be kept so brightly clean that "you could see your face in it." The task of polishing the kettle naturally fell to the two boys, who, every Saturday morning, had to climb, barefooted, into its depths. They never were allowed to wear anything on their feet for fear of making a scratch or dent in the



Fig. 5 — A CONTEMPORARY COVERLET (1844)

This coverlet, by J. Stiff, evidently a Pennsylvania-German weaver, is owned by Mrs. W. L. Bailey of Montrose, whose grandmother, for whom the coverlet was made, spun and dyed the wool a dark navy blue.

This coverlet is contemporary with the work of Harry Tyler, and is here published as one example of many similar pieces of the time. The white portions of the weft, as well as the entire warp, are of cotton. The side of the piece showing the dark pattern against a light ground has been reproduced.

brass, which might result in discoloration of the goods in process of being dyed. So, with old house brooms, a liberal amount of salt and vinegar, and much elbow grease, they scrubbed and scrubbed until every vestige of stain was removed. No matter how well the fish were biting in the pond or how thick the ducks were on the marsh, the kettle must be polished each Saturday morning while the neighbor boys were enjoying their weekly recess.

My grandfather used indigo for all his blues. For his red he used cochineal — the bodies of a little insect gathered from cactus plants in Central America and Mexico. All of his dyes he purchased from Elisha Camp, father of Colonel Walter Camp of Sacket Harbor, for they could always be relied upon. Honor and integrity are always associated with the name of Camp in Jefferson County. As Elman was the eldest son, it fell to him to be his father's first assistant, and to make many horseback trips about the county, delivering finished work and returning with dyes and other wares.

Elman was the swiftest weaver of them all. He could weave the two strips of a coverlet in two half days, and was rewarded by freedom to go hunting on the remaining half days. He was a fine marksman, and was known as one who always brought home a bird from the turkey shoot. Spinning, as well as weaving, was an accomplishment in those days; and the best spinner in the neigh-

borhood took great pride in making her thread smooth for the Tyler coverlets. Of these coverlets nearly every well-to-do household in the county possessed one or more; and no bride's "setting out" was considered complete without at least one, or more usually, a pair.

Grandfather, being of English descent, naturally loved the lion as an emblem, and he used it for several years. Then one day, Elman remarked, "Father, we should have the American eagle on our work in place of the lion."

"Well, son, if you want the eagle, draw the pattern," replied his father.

This was a simple task for Elman, as he was teacher of penmanship, and held evening writing classes in the different schoolhouses about the town. Thus the eagle and the motto *e pluribus unum* replaced the lion in all the work which followed.

A break in the family came in 1843. The loved and devoted wife and mother died. A few years later my grandfather married Harriette Ann Dye. Four chil-

dren were born to this union: Beloit, Deloit, Harriette, and Ides. At the age of twenty, Elman left home to learn carriage making, and, a few years later, Leman also left the family fireside to engage in the same kind of work.

The proverbial shoemaker's children are never well shod. My grandfather made only two coverlets for his own family: one for the daughter Cynthia, and one for



Fig. 6 — TYLER COVERLET (dated 1853)

Here, as in an 1850 coverlet, the eagle supplants the lion as a corner decoration. The border design seems reminiscent of stencil designs on furniture.

my mother. The latter coverlet is all in white, and carries, in the corner, my mother's name and the date 1857. This coverlet, I remember, was always kept on the spare bed. It was not so attractive to my young eyes as the colored coverlets. The blue ones I admired especially. They had an air of dignity and elegance; and I shall never forget how thrilled I was when, some twenty years ago, my father gave me a blue and white one, for which he had paid ten dollars. I loved even the big mouse holes in it though they took me weeks to darn.

My grandfather's weaving continued until, one day, the youngest daughter, aged seven, was taken suddenly ill and died. The father's affection for this attractive child was more than usually keen, and so great was the shock of her death that he was stricken with apoplexy on his return from her burial. He survived but a single day. Only fifty-seven years old he was when his life's web was finished, but the product of his twenty-four years of labor offers impressive testimony to his skill, his industry, and his never-failing integrity. All who participated in my grandfather's enterprises have long been gone. Nothing remains but the old homestead and some examples of the work itself.

"Tis given to few to create, but to enjoy is the birth-right of us all."

Note.

The Tyler coverlets, like others of their type, were woven in wool over a cotton warp. It was not customary

for the weaver to supply the materials. One of Tyler's advertising handbills, dated September 25, 1856, and still preserved by the author of this article, gives the following directions for the preparation of the yarn, which must be supplied by his patrons:

For Coverlets: Spin 60 knots to the pound in oil. When doubled and twisted, 7 runs for one Coverlet, or 13 runs for two Coverlets in the same web. $3\frac{1}{2}$ lbs. Knitting Cotton, No. 12, three threaded, for one Coverlet, or 7 lbs. for two.

N. B. The wool may be spun cross-band and not doubled, 30 knots to the pound.

For weaving, do not twist your yarn very hard if you wish good work. Yarn should be scoured with old soap, and not allowed to lie in the suds any time, and rinse perfectly clean in clear water, to color scarlet.

Tyler's prices for weaving were: for one coverlet, \$2.75; for more than one in the same web, \$2.50 each. An extra charge of ten shillings per coverlet was made for dyeing scarlet with the expensive and precious cochineal. At these prices, the weaver's profit must have been ridiculously small. The swift working son Elman could weave two strips of a coverlet in two

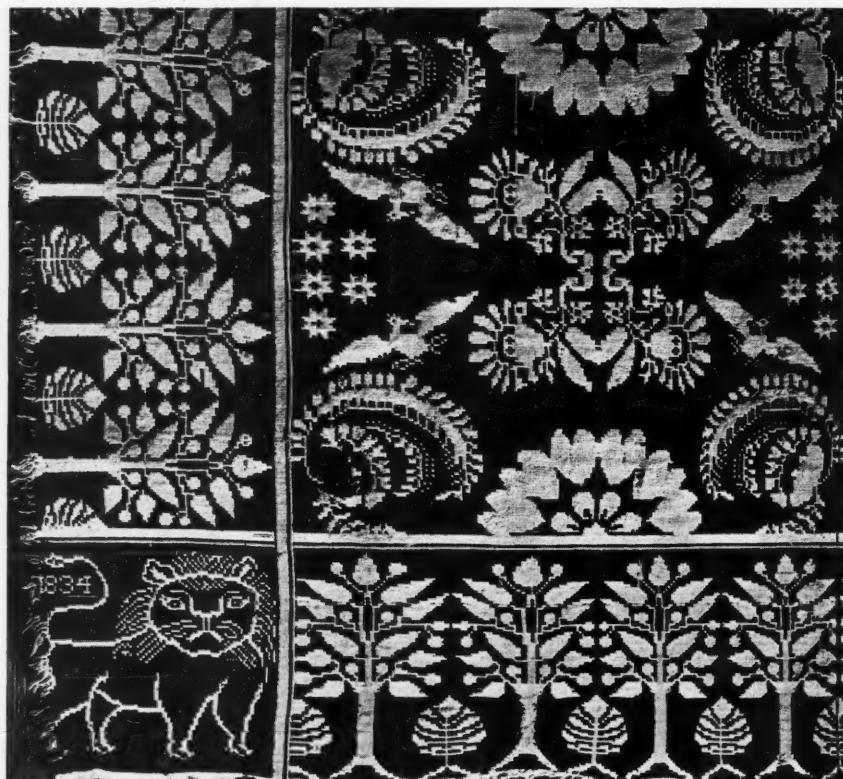


Fig. 7 — TYLER COVERLET (dated 1834)

Compare the design with that shown in Figure 1. Both pieces were made about the same time.

half days. In addition, the yarn had to be dyed, the warp painstakingly set up, and the weft threads so arranged as to respond accurately to the urge of the pattern cards fulfilling the design. If Tyler had been aware of modern accounting methods and had loaded his books with charges against capital investment, overhead, and depreciation, he might perhaps have accounted himself into bankruptcy. As it was, he doubtless labored under the delusion that he was making a comfortable living. *The Editor.*





Fig. 1 — FILIGREE SILVER BASKET AND COVER (eighteenth century)

Framework of engraved silver. Inlay composed of some 10,000 individual small threads, each $\frac{1}{4}$ " long, soldered at the ends. Approximately 1,000 tiny silver discs are soldered to the points of interweave in the panels. Length, 8 $\frac{3}{4}$ "; width, 6 $\frac{1}{4}$ "; height, 5 $\frac{1}{4}$ ".

Filigree Gold and Silver

By ALEXANDER E. OUTERBRIDGE, JR.

Illustrations from the author's collection

The making of fine lace has always been a prerogative of feminine fingers, but the sister art of weaving threads

of gold and silver into exquisite forms of jewelry and other ornaments has, for many centuries, been practised

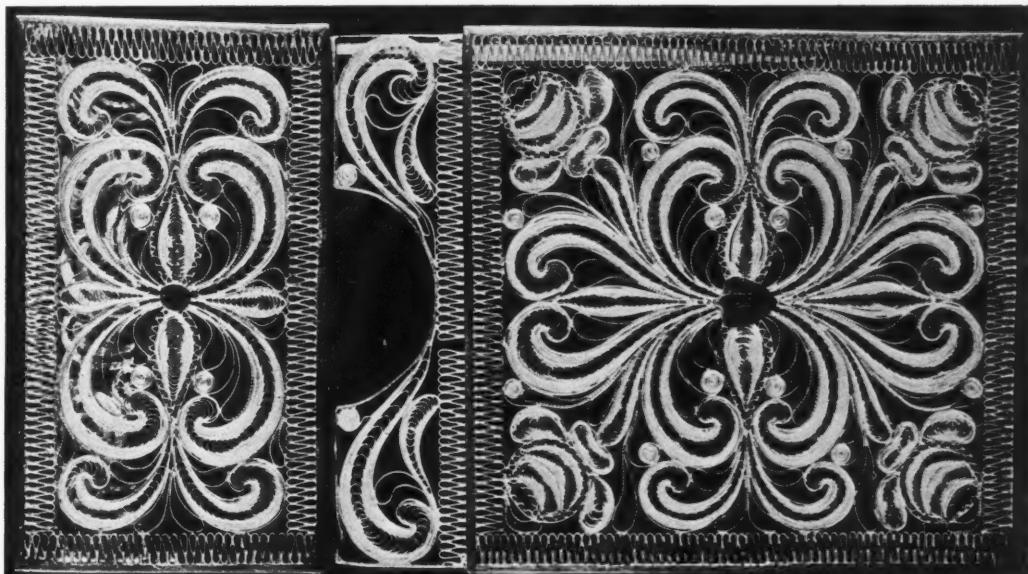


Fig. 2 — FILIGREE SILVER CARD CASE

The upper separate portion is raised to show the part generally covered. Size: 4 $\frac{3}{8}$ " by 2 $\frac{3}{4}$ ".



Fig. 3 — CHINESE KIMONO
FASTENER

exclusively by men. The name *filigree* is derived from the Latin word *filum*, meaning thread. The art of filigree reached its highest perfection in India hundreds of years ago, though even earlier the Greeks were famous for it. China, Japan, Persia, Ireland, Norway, and Sweden, too, have produced famous examples of filigree; while certain cities, among them Florence, Delhi, and Malta, have become celebrated as centers for special kinds of this metal weaving, such as Malta crosses, for example.

The author of the *Silversmith's Handbook*, G. E. Gee, tells us that the secret of the monopoly which oriental countries long ago obtained in making the finest filigree gold and silver ornaments was mainly due to the cheap labor which these countries could abundantly command.

The majority of modern articles in gold and silver are not made from pure metal, which is far too soft and ductile to withstand daily usage. Eighteen-karat gold and sterling silver are the highest grades of alloys now employed in the most expensive fabrications; but the gold and silver used by the filigree artists must, of necessity, be almost absolutely pure in order

that the metal may be drawn into fine and perfectly pliable threads. Even a small admixture of alloy produces elasticity in the metal thread, or fine wire, making it unworkable for filigree purposes, since it is essential that such wire, when woven into delicate lace-like fabrics, shall retain its form instead of springing out of place. Mr. Gee observes that, in India, the workers in gold and silver filigree were so particular about the absolute purity of their metals that they refined them by melting in crucibles at least five times with fluxes to

Fig. 4 — ANTIQUE SILVER CHALICE

From India. The cup is beaten up from a thick silver plate. The filigree holder is much heavier and thicker than usual. It bears evidence of frequent handling and hard wear.



Fig. 5 — CIGARETTE HOLDER,
Persian

The inner tube is of beaten silver; the outer cover of filigree silver. The large round amber mouthpiece is pierced through the centre. The lips were pressed against the amber. Length, 6".

remove all impurities before undertaking the artistic work of manufacture.

In southern India filigree workmanship achieved virtual perfection of delicacy. Exquisite articles were made with a very few, simple tools, such as hammer, anvil, pliers, blowpipes, and dividers. These, with a few perforated hard metal plates through which to draw the wire, constructed the chief appliances of the traveling native jeweler. Some of the peripatetic artists carried little books containing a variety of designs; but, more frequently, they worked from memory or inspiration without any reference to patterns.

When the wire had been drawn to the greatest possible fineness and annealed, two strands were usually twisted together to form one cord, like a thread of silk. In producing the smaller filigree articles, such as brooches, pendants, and the like, the artist-artizan usually began by shaping a relatively heavy framework of gold or silver wire in which some stiffening alloy had been introduced. He then proceeded to weave his finer threads of pure metal, using his pincers to bend and twist the



Fig. 6 — TURKISH COFFEE CUP
HOLDER



Fig. 7 — FILIGREE SILVER BOUQUET HOLDER
Note the fine, elaborate work.
Such holders were fashionable in
early Victorian days.

wire into the desired shapes. Each thread was soldered to its neighbor, and thus to the framework, with an almost invisible drop of solder, so that, even with the aid of a magnifying glass, the binding points could hardly be detected and, strange to say, there was no wrong side to the pattern.

In creating larger objects, such as a filigree silver basket, a strong open framework was first made of sheet metal, carefully engraved. Then the woven filigree designs were inserted. Sometimes tiny nodules or stars of very thin metal were soldered to the woven wires to produce a still greater elaboration of design.

The silver filigree basket with cover, here illustrated (*Fig. 1*), was brought from Persia about seventy years ago. I purchased it over twenty years ago from the estate of a wealthy woman, widow of an American traveler. This basket had been stored in a bank for years, and it was quite black from atmospheric sulphur. It was a very serious question whether this black sulphide of silver could be removed without completely destroying the fine threads. Several manufacturing jewelers in New York and Philadelphia said that it

could not be done, but, fortunately, a chemist succeeded in slowly dissolving the black deposit, which proved to be superficial. Later a Persian filigree worker informed me that this fine basket represented at least an entire year's work by a most skillful man, and that the piece could not be duplicated. He added that it was probably two hundred years old.*

My collection of filigree silver, of which this basket forms the *pièce de résistance*, has been slowly increasing during more than forty years, and now numbers about eighty examples. Among these may be especially mentioned a Buddhist priest's ceremonial ring, and several amulet cases ornamented with semiprecious stones. Nearly all the specimens in this collection are antique. In fact, only two are of modern workmanship, a gold filigree brooch with large amethyst, and a silver filigree pin with turquoise stone ornament. These are here reproduced (*Fig. 10*) in order to show the marked difference in character between ancient and modern filigree. In fact, it may be said, in conclusion, that this beautiful art is no longer practised, since,

nowadays, skilled labor is far too costly to permit the expenditure of time necessary to produce fine work.

The nearest modern approach to old-time filigree is to be seen in very costly mountings of diamonds and other precious stones in platinum, but even these mountings are not genuine filigree; they are of "perforated metal," a kind of imitation of filigree, produced far more rapidly and cheaply than the genuine.



Fig. 8 — TURKISH COFFEE CUP HOLDER



Fig. 9 — SWEDISH PENDANT

Fig. 10 — MODERN FILIGREE
Top — Persian pin with turquoise.
Bottom — Gold filigree brooch with large amethyst.



*Not improbably an eighteenth-century specimen, but hardly two hundred years old.—*Ed.*



Fig. 1 — EARLY EIGHTEENTH-CENTURY CHAIRS

All these chairs are of maple, and all have Spanish feet. The first and third (*a* and *c*) show the long Dutch vase splat, and may be assigned to the period 1720-1730. The other two (*b* and *d*) are of slightly earlier type, popular from 1700 to 1725. They were probably once painted black. While *a* and *c* do not exactly match in detail, *c* being in most respects much the finer of the two, there could be no question of the propriety of using them together in a dining set. Similarly *b* and *d* are entirely harmonious in design. If a set of side chairs similar to *a* were procurable, two bannister-back armchairs like *d* could well be used with them in default of armchairs like *c*. An alternative would be an armchair like *d* for the master of the house and one like *c* for the mistress. The use of armchairs in the style of *c* with bannister-back side chairs would be less satisfactory.



What Chairs for the Dining Room

By BONDOME

I. On Accepting Certain Limitations

TO the beginning collector bent on assembling antique furniture for household use, questions as to the suitability of possible acquisitions to the environment which they are to occupy frequently prove more troublesome than those of correct stylistic nomenclature, or even of the genuineness of examples offered.

This is quite natural. After all, the chief functions of furniture are: to serve a practical purpose, and to harmonize agreeably with some logical decorative scheme. Pieces that meet these requirements may be called by any name, right or wrong, without their fitness being in the slightest degree affected. And their genuineness as antiques becomes a matter of moment only when considerations of quality and price are involved, or when one's pride of connoisseurship is at stake.

Innumerable books have been written with a view to teaching the amateur how to call a piece of furniture familiarly by its name. Beyond that point, however, little has been done to assist him in establishing terms of more intimate acquaintance and in estimating those attributes of companionability and steadfast friendliness which, in furniture as in human beings, are a prerequisite of enduring welcome in the household. Perhaps there is no short cut to so desirable a status. Some persons possess an instinctive gift of correct appraisal; others acquire the power only through long experience of trial and failure. Both of these groups will profit more from their own observation than from advice.

But the majority of beginning collectors are not classifiable with either of these extremes. They occupy an intermediate position. Their intuitions, though frequently more or less dormant and hence somewhat untrustworthy, are by no means lacking. A few gentle digs will serve to awaken these mentors, and a little supervised exercise will put them in reliable running order.

It is to persons possessed of such qualifications that I propose to address a few rather elementary discussions of furniture viewed primarily from the standpoint of the relative suitability of different types to particular uses. Such discussions will necessarily involve some consideration of period styles and their relation one to another; but this will always be incidental to the main theme.

It should be added, further, that the ideas which will be advanced must, in the nature of the case, be contemplated only as opinions with which the reader is quite at liberty to differ, and not as facts susceptible of proof. And they likewise will be offered in the form of brief suggestions rather than of extensive analyses. If, in the upshot, they provide the beginner with a basis for well reasoned independent procedure, they will have served the purpose of their publishing.

There is fair reason for confining this first discussion, and perhaps one or two more, to dining-room chairs; for the selection of dining-room furniture in general involves a number of rather perplexing problems. Living rooms and bedrooms will endure

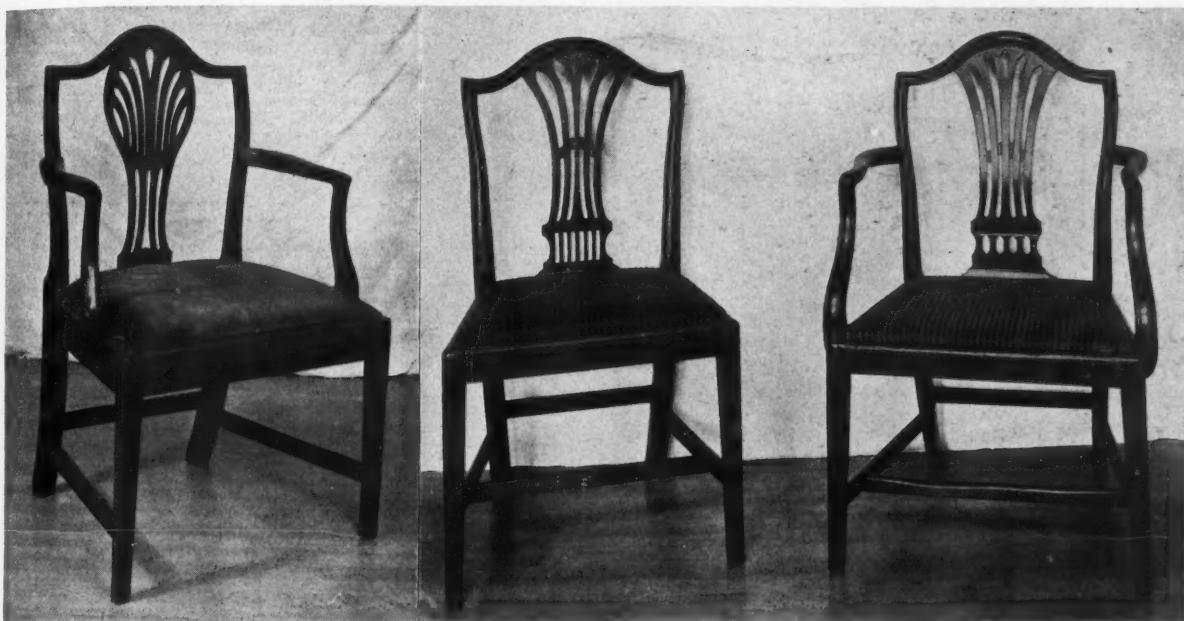


Fig. 2 — HEPPLEWHITE CAMEL-BACK CHAIRS (1775-1785)

Sometimes called transitional chairs because their forms, while leaning to those adopted by Hepplewhite, still show reminiscences of the Chippendale manner. Here the two armchairs are unlike each other and, again, unlike the side chair — one of a set of six. There could be no serious question of the propriety of using these chairs together.

a good deal of mobiliary heterogeneity in their treatment. The dining room allows fewer liberties. It is an apartment usually devoted to a single use — communal exercises in gastronomy. This pleasing occupation, though in itself capable of developing a bond of spiritual union among its participants, works its harmonizing influence most effectually when all its physical surroundings and accessories are in close accord.

Heaven forbid, however, that this observation should be accepted as a testimonial in favor of the matched dining suite of department store commerce. There is no more reason for exact duplication of details in all of the three or four different kinds of furniture essential to dining-room equipment than for serving a four-course dinner consisting only of four successive plates of tomato soup. True unity is not achieved by similitude eternally repeated, but by variety skilfully controlled.

Nevertheless there seems to be a prejudice in favor of having all one's dining-room chairs precisely alike. Differentiation among chairs, it would appear, suggests differentiation among the guests who occupy them; and, now that the salt has ceased to lift its separative tower between lordling and commoner, there may be no discrimination among those who eat together, save that implied in the position of the guests of honor and in the enthroning of the host and his helpmeet in chairs dignified by the addition of arms.

But the fact that the master and mistress of the feast even now, as in days of yore, are permitted occupancy of special seats is worth bearing in mind. It may offer solution of the otherwise occasionally insoluble problem of assembling a complete set of antique side and armchairs for the modern dining room. Complete sets of antique chairs of any period are, as everyone knows, hard to find. The earlier the type required, the greater the difficulty of securing any considerable number of specimens which are alike in proportions and in details of design. The few sets which come into the market may represent years of culling on the part of some dealer; or they may be a rare windfall, dropped from an ancient and decayed estate. Whatever their source, if early and at all unusual in style, they are liable to prove too costly for the average purse. On the other hand, sets of matched

side chairs, ranging in number from four to six, and even ten, and in period from, say, 1750 to 1810, are procurable. What, then, about armchairs? In such an event I should suggest that, while it is probably desirable that the side chairs of a set be alike, the accompanying armchairs may, without violation of proper usage, differ slightly from each other, and quite materially from the side chairs.

The state dining room of the White House in Washington offers an illustration in point. To be sure, it is seldom that the public rooms of the Presidential Mansion may be cited in exemplification of any principle of correct furnishing. Except for a few remainders from early Francophile days, most of the trappings of that decorous abode which are not classifiable in the crimson cream puff category are, at best, but commercial approximations of good models. It is, if I remember aright, with chairs of the latter kind that the state dining room is furnished. In this apartment, the side chairs, with upholstered seats and backs, palely recall models of the Queen Anne or early Georgian period. The two armchairs are four per cent copies of high-backed Carolean pieces. These chairs are, none of them, particularly well made or well finished, and when, some years since, I was permitted a glance at them, I mentally appraised the tapestry coverings of the side chairs as worth — when new — approximately three dollars and fifty cents per yard at retail.*

Nevertheless, in so far as it goes, this mixed set displays individual and collective appropriateness to its surroundings; and the introduction of the two tall Carolean brethren among the lower shouldered sisterhood of Queen Anne, not only gives emphasis to the places of official precedence, but serves to relieve an otherwise unavoidable but rather tiresome sameness of arrangement. It is doubly commendable since it is the outcome of sound thinking and not of any necessity arising from limited factory output of the prevailing pattern. The grouping described is, in short, a pleasing one. It would doubtless be less successful were the backs of the smaller chairs wrought in wood instead

*The observation upon which these statements are based was made some years ago. What changes, if any, have been wrought in the course of recent efforts to early-Americanize the White House I do not know.



Fig. 3 — SHERATON FANCY CHAIRS (1800-1815)

The armchair here pictured is obviously quite different from the smaller chair beside it. Yet in any dining room where one would be suitable, the other would harmonize with it.

Owned by Miss Mary C. Pefferman.

of being swathed in a quiet tapestry, from amid whose faded verdure the two crested Carolean elevations point heavenward like twin spires above the leafage of an academic grove. If arm-chairs are to be distinctly different from their company about the board, there must be no question as to their dominance both in size and in character.

It is, perhaps, not altogether in keeping to point an antique moral with an instance drawn from the use of latter-day reproductions. Yet the principle illustrated holds good whether the practice be applied to things ancient or to their modern counterparts. Variety among dining chairs, therefore, where achieved by some stylistic differentiation between the chairs reserved for the hosts and those assigned to their guests, is not only permissible; it is at times desirable.

Obviously, the more elaborately carved and ornately shaped the side chairs, the more difficult will be the task of finding variant yet harmonizing arm pieces. Where the side equipment is comparatively simple, however, a satisfactory combination should be achieved. If, in the purchase of dining-room chairs, it comes to a choice between clinging to a single pattern and clinging to an unadulterated antiquity, I, for one, should counsel accepting the second alternative. An antique dining set eked out with reproductions has little more to commend it than an entire set of carefully made copies from some desirable original. If mere exclusiveness is sought, it may be obtained by the purchase of a single fine old piece and its exact reproduction in every measurement and in every detail of design and workmanship.

There are, however, exceptions to all rules, and I can think of a number that apply under this one. I would, for example, prefer to use a few copies of side chairs for the special-occasion expansion of a set than to have two modern, though matching, arm-

chairs hobnobbing at all times on an equality with an otherwise antique outfit. In rooms other than that dedicated to eating, I should be far from captious about mingling old pieces with new. Modern comfort and modern convenience alike can be fully satisfied only by the occasional utilization of modern things. Whoever admits tiled bath rooms, hot and cold running water, and adequate central heating into his abode has made so vast a compromise with the past that he need not be unduly troubled concerning lesser transgressions of old custom. Common sense and good taste are the only safe guides in such matters.

Yet one should never lose sight of the fact that, in so far as he proposes to utilize antiques, he must accept the restrictions which antiques themselves impose. To insist upon obtaining only certain unheard of sizes and certain exceptionally rare forms in furniture is usually to give undue encouragement to fraud. Those persons who have the wealth to comb the universe for objects of their desire may be so fortunate as to obtain precisely what they wish. The rest of us should be content to make selection from the really tremendously wide range of genuine things that we can get. In so doing we shall have to modify many of our preconceived notions and to learn the art of reconciling the apparently irreconcilable. Yet these processes—which will often tax both patience and ingenuity to the utmost—yield one of the greatest attractions of collecting antiques for use. In the present notes I have suggested a general means of meeting a difficulty which frequently arises, that of piecing out a partial set of dining chairs. Later I shall have something to say about the considerations which should be borne in mind in choosing chairs for dining rooms whose stylistic implications are fairly specific.

(To be continued)

Contemporaneous Estimations of Stiegel Glass

By G. A. R. GOYLE

WE have been told recently* of a gratuity granted in 1772 to Henry William Stiegel, by an act of Assembly of the Provincial Council of Pennsylvania, when Richard Penn was Governor, or rather, Lieutenant Governor, as was his official title. Hidden away among records of past days, as this item about Stiegel was, I was fortunate in finding two more which are of particular interest, as they give contemporaneous, although rather divergent, estimates of the glass produced by Stiegel at his manufactory in Manheim.

The first had been written by John Penn (brother of Richard) in 1767, when he was Lieutenant Governor of Pennsylvania. England considered it her prerogative to supply the Colonies with all kinds of manufactured goods, and when it was noised abroad that various manufactories had been established and were flourishing under the very Proprietary Government in Pennsylvania, the Lords Commissioners for Trade and Plantations in London took alarm, and, in 1766, sent a letter to the Governor asking for an account of the true state of affairs.

In answering this letter John Penn had to use diplomacy. He could not but be well aware of the flourishing state of various industries and, no doubt, pondered which were of sufficient magnitude to have provoked the ire of the Lords Commissioners in the Mother Country. These it would be wise to single out, and to belittle them and their output as much as possible in order to reestablish the shaken equilibrium of the Lords in England. In order to show how John Penn discharged his task, I give the pertinent passages of his letter which I found in the *Colonial Records of Pennsylvania*, Vol. IX:

A letter from the Governor to the Lords Commissioners for Trade and Plantations.

Philadelphia, January 21st, 1767.

My LORDS:

I had the honour to receive from your Lordships a letter of the 1st of August, in November last, desiring me to transmit to you an account of the Manufactories set up & carried on in this Colony, since the year 1734; and having since endeavored to inform myself on this Subject, I am now to acquaint your Lordships that I cannot find the least publick Encouragements have ever been given to the Establishment of any manufactory within this Province, nor do I know of any actually carrying on at this time except two.

One

The other is a Glass Manufactory, which was erected about four Years ago in Lancaster County, Seventy miles from this City, by a private Person; it is still carried on, tho' to a very inconsiderable Extent, there being no other Vent for their Ware, which is of very ordinary Quality, but to supply the small demands of the Villages and Farmers in the adjacent inland Country.

I have the Honour to be &c.

JOHN PENN.†

*See ANTIQUES for January, 1925 Vol. VII, p. 30.

†Almost precisely the same dodge was used by Governor Franklin of New

It would be interesting to know whether Henry William Stiegel ever heard of this disparaging account of his enterprise. If it did come to his knowledge, we may be sure that it hurt his sensibilities, and, enterprising man as he was, we may well imagine that the idea occurred to him, then and there, to have this "let-down" atoned for by pressing for a "Publick Encouragement" from the very Government which had slandered him. We have heard that, after several petitions, a gratuity was finally granted Stiegel in 1772, the heyday of his enterprise, when he apparently was least in need of it.

Let us turn now from this diplomatic estimate, which, after all, did not weigh much, to an appreciation of the Stiegel flint glass by one of the most sympathetic figures of our early history, the learned David Rittenhouse. I ran across it in a dusty tome, *Memoirs of the Life of David Rittenhouse*, by William Barton (Philadelphia 1813), and give it in the following:

From a letter written by David Rittenhouse to the Rev. Mr. Barton, dated 4th February, 1770:

. . . The first time I shall be in Lancaster, where I hope to be next June, I expect to prevail on you to accompany me to the Glasshouse . . .

In explanation of the term Glasshouse the author gives the following account in a footnote:

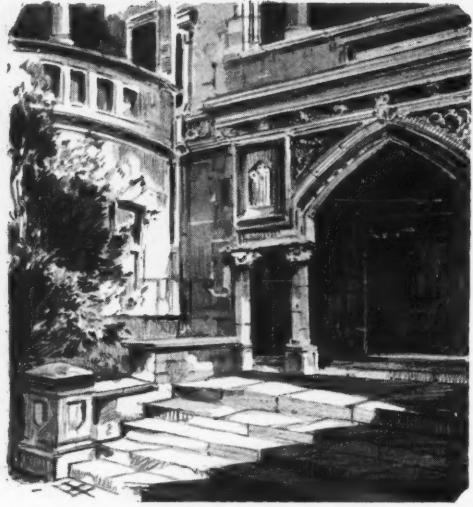
The glass-house mentioned in the text, was erected several years prior to the American revolutionary war, at the village of Manheim, about twelve miles from the borough of Lancaster, by Mr. Henry William Stiegel, an ingenious and enterprising German gentleman. Glass of a very good quality and workmanship was made at that glass-house; as will appear by the following extracts from a letter of Mr. Rittenhouse to Mr. Barton, written in the summer of 1771, and acknowledging the receipt of a barometer-tube executed there. He says: "I am obliged to you for the glass tube; it will make a pretty barometer, though the bore is somewhat too small. I have compared it with an English tube, and do not think the preference can, with any reason, be given to the latter." And in the same letter he requests Mr. Barton to procure for him, from the glass-house, "some tubes of a size fit for spirit-levels." "The bore," says he, "must be half an inch in diameter, and from four to eight inches in length; as straight as possible, and open at one end only."

While Mr. Stiegel was thus early and meritoriously carrying on the manufacture of glass, he was also engaged in manufacturing iron at Elizabeth-Furnace in the vicinity, which then belonged to him. But he proved unfortunate in his extensive undertakings, and the glass-works have not since been in operation. The foundry of Elizabeth, together with the great establishment of iron-works connected with it, and of which Robert Coleman, Esq., of Lancaster, is now the proprietor, are well known.

Jersey, in reporting to the Right Honorable Earl of Hillsborough concerning the Wistar enterprise. That was under date of June 14, 1768. Penn's diplomacy in the matter of Colonial manufactures, therefore, antedates Franklin's by something more than a year. See ANTIQUES, Vol. X, p. 281.—ED.



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The London Letter

By GUY CADOGAN ROTHERY

LAST month I mentioned the sale of the MacGregor mazer for £10,000. Since then, another singularly beautiful example, which had been preserved in the parish church of Epworth, Lincolnshire, apparently ever since 1525, was offered to the British Museum; but the offer has been withdrawn, and it is to remain in the ancient church. The mazer is of maple with a silver rim and a boss engraved with the images of St. Andrew (patron saint of the church) and St. John the Baptist. The interest aroused in these fine vessels seems to be extending to other forms, such as old china and silver punch bowls, which are much in demand. A Queen Anne silver punch bowl of the Monteith pattern, made by William Lukin, and dated 1707, from Lord Cunliffe's collection, has just fetched £349-18-3d. at auction, which is at the rate of 105 shillings per ounce. Other drinking vessels are also greatly in favor. An Elizabethan silver-gilt tankard with cover, heavily engraved with rosettes, and dated 1577, was knocked down for £800; and another piece from the same collection, a William III tankard by Sam Hood, 1700, with flat cover, scroll handles, and fluted thumbpiece, realized £196, or 110 shillings per ounce; while, at the sale of Old English and Irish silver from Sir Vere Foster's home, Glyde Court, Ardee, Ireland, a Charles II caudle cup with two small handles, dated London 1663, sold for £89-12-6d., or 150 shillings per ounce. There is, indeed, a steady appreciation in value of old silver, as it appeals to others besides connoisseurs.

Fresh evidence of the archaeological treasures still lying buried in this country crops up almost daily. Winter having brought to a close excavations in the Wye Valley, stock is being taken of the discoveries, chiefly in the so-called Merlin's and King Arthur's Caves, Symond's Yat. In the former, besides much decorated beaker ware, the articles unearthed belonged to the late Bronze and early Iron periods, with some Roman remains. But in King Arthur's Cave the discoveries were of a far more important character, covering implements in six distinct layers, the upper yielding beaker ware and barbed flint heads of about 1830 B.C.; the next one, pigmy flints of the Mesolithic era, say 3500 B.C. The three layers beneath this contained flint implements—scrapers, points, gravers, knives—of a novel type, which require further study, but, judging by the bones of animals, these appear to belong to a period approaching the glacial, and have provisionally been dated 6000 B.C. In the lowest layer were a few flints with bones of the mammoth, woolly rhinoceros and cave bear; so they can be put at about 10,000 B.C. One of the treasures is a javelin head of mammoth ivory, with a bevelled base, very similar to one found in Derbyshire. In a mound near Landford, Wiltshire, no less than eighteen funeral urns were found intact, containing cremated human remains. These urns belong to the transitional period between the Bronze and the Iron Ages (1000 to 700 B.C.), and vary greatly in shape and decoration, though mostly eighteen inches high and twelve inches in diameter. Some are barrel shaped, but others have a cylindrical mouth fitted with a cylindrical neck of slightly larger diameter curving into a globular body with a flat base. This gives them the appearance of being three urns, one within the other.

A discovery of another kind has been made by the Records Clerk of the Corporation of London at the Guildhall. This was a small bag containing fragments of a seal in white wax, which, when put together, proved to be the original impression of the Seal of William I. Evidently this is the missing seal which should be attached to the Charter William gave to the City of London. An impression of the second seal indicates that the Charter is a

later document than was hitherto thought. There are only seven known examples of white impressions of the seal, and six in red wax, several of them being outside England, so in every way the recovery of this mislaid fragment is welcome.

Unfortunately, in the past, the conflicting interests of collectors have caused many valuable impressions of seals to be separated from their original documents. There are numerous collections of such impressions, and genuine specimens are often offered for sale. Of course their real interest is sadly diminished by such divorce, and such outrages are becoming less common. Apart from these impressions, the cases, usually of brass, for protecting royal or papal seals, are keenly sought for. A rare instance occurred at the sale of the Foster silver in December, when a box, intended to contain an impression of the Great Seal of England, was sold. It was of silver, the cover embossed with the Royal Arms within a wreath of oak leaves, dated *London, 1827*. No less than £135 odd were given for this (145 shillings per ounce); but silver cases are exceptional.

While amateurs of armor were gratified last year by the dispersal in London of several important collections, true connoisseurs have felt most pleasure by the rearrangement and enrichment of the armory in the Tower of London. All these valuable trophies of arms and armor have been reclassified, and, while a great quantity of unimportant items were sold, gaps have been filled by the transference of old Tower pieces from Windsor back to the Tower. Even more spectacular and useful, from the students' point of view, is the removal from the Rotunda Museum, Woolwich Common (the property of the Royal Artillery Institution) to the Tower of a great deal of English and foreign armor. Most of these specimens were gathered together by General Lefroy early in the last century, one of his "scoops" being the acquisition of the armory formed by the Knights Hospitallers and left in the Castle of Rhodes when the order was turned out by the Turks in 1522. This collection is fully described in the *Archaeological Journal*, Volume 37.

A decided vogue for old music is noticeable, the appetite, no doubt, being whetted by recent scholarly study and reprints, and by the curious flow of the old scores, often hitherto unpublished. A whole series was dispersed at the sale last month of the library of Colonel Sir Thomas Pilkington, Chevet Park, Wakefield. There were, for instance, two volumes of Elizabethan music (with Thomas Morley's *The First Book of Canzonets*) which fetched £205. Another volume, with songs ranging from 1597-1609, sold for £105.

Rich bindings are always in favor. One sale of these, about the middle of December, brought in £2,616, the highest price being given for a copy of Donato Giannotti's *La Repubblica di Venezia*, printed by Gryphius, Lyons, 1559, bound in golden brown morocco with the crowned cypher of Henri II and Catherine de Medici, £630. For illuminated manuscripts and books there is an even greater enthusiasm, a thirteenth-century psalter from northern France, of one hundred and four leaves, seven full-paged miniatures, and eight historiated initials, sold for £3,500; while £520 were given for a unique copy of *Roman de Tristan* with five hundred and twenty-three folios and fifty-two fine miniatures in colors on burnished gold grounds.

Changing values in the reputations of painters were curiously revealed at the sale of English portraits, formerly the property of Lord Curzon of Kedleston. Romney's *Lady Milner*, for which the artist received 80 guineas in 1776, sold for 12,000 guineas; the same artist's *Mrs. Yates as The Tragic Muse* bought for 405 guineas in 1897, realised 800 guineas; Francis Cotes's *Countess of Shipbrook*, for which 820 guineas were given at the Dashwood sale in 1914, rose to 2150 guineas; but a portrait of Georgiana, Lady Vernon, by John Hoppner, which fetched 2600 guineas in 1917, dropped to 1700 guineas; while a family group by Cornelis de Vos reached only 950 guineas.



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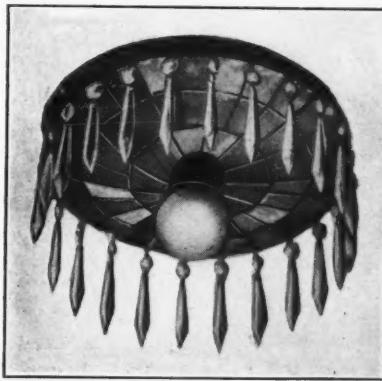
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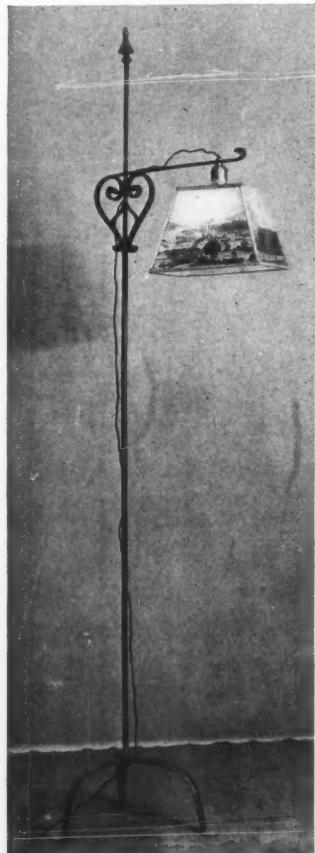
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Shop Talk

By BONDOME

QUEER things, auction prices, as I have remarked before. At the Tom G Cannon sale of porcelains, held from January 10 to 12 at the Anderson Galleries, a pair of Chelsea porcelain figures representing "a lady and gentleman in brilliant Louis XV costume" brought \$100. At the Cannon sale a year ago, two very similar figures in opposite poses brought \$350. The latter were more elaborate in their background of *bocage* and somewhat more brilliantly painted, and they were perfect, whereas one of the other pair had suffered a slight chip. But the spread of \$250 in price is a rather wide one, nevertheless. A pair of Chelsea candlesticks, number 121, in the present sale brought \$280. A slightly finer, yet somewhat similar, pair brought \$825 a year ago.

In both instances, the difference in intrinsic quality was far less than the difference in prices realized. We can only conclude, therefore, that auction prices represent value plus or minus the very largely accidental element of personal whim which may be operative at the time of the sale. So it was that, at the recent Cannon sale, a quite marvelous great Rockingham teapot, twelve inches high, with painted reliefs upon its sides, passed for \$10, though it was indicated in the catalogue as a "museum piece."

The Cannon collection, by the way, was very rich in specimen pieces of early and late Worcester and of Chelsea and Derby porcelain. A number of items passed at prices calculated to enrich one's porcelain shelves without seriously impairing the pocketbook. A blue and white Worcester tea and coffee service of thirty-two pieces, for example, sold for \$50; a tea service of twenty-seven pieces for \$72.50. A Staffordshire dinner service of ninety-seven pieces, blue and white by Adams, prior to 1800, brought \$42.50. On the whole, the figures brought the best prices of the sale. Evidently these dainty porcelains are gaining in esteem among American collectors.

The steadfast interest in Chinese porcelains, ivories, and carved semiprecious stones was manifest at the sale, January 12-14, of the Owen Roberts collection at the American Art Galleries. A fourteen-inch peacock blue vase of the early eighteenth century brought \$1,900; a carved jade vase and cup on stand, of slightly later period, \$800. A pair of sacrificial cups, ten inches high, of carved jade, period of Ch'ien Lung, brought \$9,000.

The opportunities which the New York auctions offer for the purchase of delightful and quite beautifully executed decorative paintings are manifold. Anyone with half an eye, and with patience enough to sit through the sessions, should find himself well rewarded. For example, a charming Angelica Kaufmann *Love Captive*, twenty-six inches square, sold at the Smith-Van Ingen auction, at the Anderson Galleries, January 24, for \$220. A decorative panel by Albert Moore, representing Greek figures done in very English style, passed for \$225. The picture is of a type that some of us are prone to disdain a little; but there are places where it would fit to perfection. The Flower-Smith sale, at the same Galleries, January 17, produced some similar bargains in works perha s not notable, but nevertheless far more desirable than the muddy, antiqued modern affairs in which so many decorator shops rejoice. For example, a handsome portrait of the French Dauphin, by Drouais (1727-1775), fetched only \$325; while that of his consort passed for \$225. For my own purposes I should be as willing to own either of these as the sixteenth-century portrait by the Spanish painter Coello, which commanded \$1,400. Of course such a statement must be accepted apart from considerations of name, age, or relative rarity. The point that I am trying to make is that the person who wishes good decorative paintings at low prices should haunt the auctions and use his judgment.

Seldom has so rich a collection of household goods from a single estate come into the market as that of the late William Salomon, which was disposed of at the American Art Galleries, January 4-7. A good part of the collection comprised fine French furniture, statuary, and tapestries, but there was a liberal admixture of English silver. It would be impossible either to enumerate the treasures offered at this sale or to try to pick out individual items for comment. Suffice it to say that no more important or largely attended sale of its kind has been held in years. The total realized for something under 900 items was \$675,531.

An interesting bit of trade news is the purchase of George S. Palmer's fine home in New London, Connecticut, including the furniture, pictures, carpets, and all other items of equipment and a considerable tract of land by I. Sack of Boston. Mr. Palmer is one of America's veteran collectors, and, while part of his earlier collection has been dispersed, not a few fine pieces remain in his home, which, by the way, is a virtual replica of the famous southern mansion, Westover. Mr. Sack expects to furnish his new acquisition with the finest of his early American antiques and to use the establishment as a place of exhibition.

And that reminds me that some of my dealer friends tell me that I am in error in suggesting, as I did last month, that a guaranteed auction is a new departure. Mr. Sack, for example, informs me that the same policy of assurance to the buyer that governs his private sales has always been operative in his offerings at auction. Others tell me that their own practice is equally sincere. This is good news, and important. I shall look forward to seeing it blazoned on future catalogues. There is, however, one barrier to such procedure. A guarantee can only cover the reliability of catalogue descriptions. It cannot insure an excited bidder against regret for a rash offer from which, in the new light of subsequent reflection, he would like to withdraw. Perhaps too generous an attitude on the part of those who have things to sell would result only in trouble. Buyers are not always good sports, and some of them are prone to blame the dealer for errors of judgment for which they themselves are solely responsible.

The flood of recent sales has had a tendency to depress the prices realized, but I have advance news of two or three auctions scheduled for this month which promise to be sufficiently different from the usual run to attract considerable attention.

In Boston, for example, A. Rubin and Max Webber will stage an old-time auction at their warerooms at 41 Bowker Street, on March 7, 8, and 9. These men are industrious gatherers of antiques at the source, and their stock is large enough to insure an attractive variety of offerings.

March 12 and 13 will be marked by an auction at York, Pennsylvania, which will close out the stock of the Yorktowne Antique Shoppe, whose proprietor is retiring from business.

American pewter, which has been very little in evidence at recent public sales, will be the corner stone of a sale scheduled for March 14, at the Anderson Galleries, by P. G. Platt of Wallingford, Pennsylvania. A few rare pieces of eighteenth-century furniture, mostly from Pennsylvania, will likewise be included. Mr. Platt is a student as well as a collector, and harbors not only a good deal of rare marked pewter but much information concerning its makers. This sale should be widely watched.

My peripatetic correspondent sends me the following recent observations:

Old silver wine tasters, for the most part French, made for the purpose of sampling wines, with shallow bowls and round handles, are treasured by those possessing them. Of course their modern use is for bonbons, or for cigarette ashes.

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"Delirious interiors" is what one woman calls some of the present Victorian-Colonial conglomerations. She had in mind a room where whatnots and corner cupboards glare at each other; the good old Windsors try in vain to seek seclusion from the company of the fat gentleman and lady chair and the comfortable Boston rocker. All well in their places, but why assembled? Is the day of milkweed "throws," gilded coal shuttles, blue bowed milking stools, and forget-me-notted snow shovels returning?

Harmony in farm buildings — for those who farm picturesquely — is being demanded. Light, air space, and a conformity to the natural building site is desired. The furnishings of these farms require antiques in the rough so that chairs remain unscrapped and buckets unpainted. Here the hewn bench finds a place by the door. Even the rain barrel is present.

Now tabooed by architects, the "cozy" window seat — was there ever one worthy of the name — is absent. A simple grouping of interesting furniture is now suggested. Lastly, since old painted shades have returned, one can again walk by castle walls, enjoy the woodland stroll, or sail over a moonlit lake — just sitting in one's Boston rocker.

Current Books

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine

Address the Book Department

EL MOBLE DE LA XINA. By Joan Sacs. Barcelona, Llibreria Catalonia. 30 pages; 12 line drawings, 48 plates.

THIS handy little volume, written in Spanish, and illustrated with more than forty excellent plates, makes one point in particular which is worthy of consideration. After dividing Chinese furniture into three distinct periods — the ancient or prehistoric, the Ming (1368-1644), and the modern — the author observes that, subsequent to the middle of the seventeenth century, Chinese furniture design begins to be affected by European influence and thus loses much of its specific Oriental character. This remark, more or less casually made, deserves considerable elaboration, for the interaction of Chinese and European design in furniture, as well as in the ceramic arts, offers many puzzling problems to the student. A complete discussion, however, might well occupy a volume as large as the modest one before us, whose text is, as a matter of fact, mainly confined to a consideration of the Chinese mode of life, its architectural backgrounds, and the various furniture types devised to serve its amenities. All of these types are described, and are adequately illustrated by numerous examples.

OLD DEERFIELD. Boston, Published by the Pinkham Press, 1928. Privately distributed. 12 pages; 8 illustrations.

A BEAUTIFULLY printed little monograph, one of a series of appreciations of New England, issued by the Pinkham Press. The text combines historical information with the pleasant reflections induced by autumnal sojourn in the Connecticut Valley. The illustrations are photogravure reproductions of attractive pencil drawings taken from Deerfield's ancient dwellings.

BOOKS ON FURNITURE. Grand Rapids, published by the Grand Rapids Public Library, 1927. 141 pages.

IT is an ambition of the city of Grand Rapids to have its public library America's greatest repository of books on furniture and furniture making. The list of *Books on Furniture* indicates the progress so far made in that direction. And it is good progress. Besides innumerable modern treatises, we find listed an original copy of Chippendale's first edition of the *Gentleman and Cabinet-maker's Director*, of the third edition of Sheraton's *Cabinet-maker and Upholsterer's Drawing Book*, and of publications by Hope, Smith, and other early designers. Hepplewhite is represented by a facsimile reprint of his publication of 1794. Works by some of the lesser lights are, however, missing. European continental furniture is well represented; and the citations of encyclopaedic treatises such as those of Havard and Macquoid seem satisfactorily complete.

The descriptive notes accompanying the list will be found helpful to the student or to the librarian faced with the task of selecting a small yet comprehensive series of books to meet the growing demand for reference works in the furniture field. We recommend the Grand Rapids list to the attention of such librarians as well as to all other persons who seek a general bibliography of furniture.

SHIP MODEL MAKING, Vol. III. By Captain E. Armitage McCann. New York, The Norman W. Henley Company, 1927. 205+xvi pages; 107 line drawings; 2 separate diagrams. Price \$2.50.

THIS book follows the lines of the two that have preceded it on the making of ship models, but in this volume a particular ship is taken, the old U. S. *Constitution*. The first part, which is for the guidance of the amateur, tells how to make a simple or sketch model of the vessel. In this the hull is solid, and some matters of unimportant detail are omitted. The second part is for those who are ambitious to make an exact copy of the frigate, even to the timbers and sheathing of the hull. In either case the discussion indicates that the making of the model might easily take up the leisure of a year or two. The most minute directions, copiously illustrated, are given for every step of the work, in the course of which the model maker will incidentally learn much about sailing ships. It need not be feared, however, that the book will fill the houses of the country with miniature *Constitutions*. Making models from a book is like learning to dance by correspondence. Unless the pupil is born with a gift for it he will never become a good dancer or a good ship modeler except under the eye of an expert. To turn out a creditable model of the *Constitution*, if one may judge from a cursory survey of the instructions and illustrations here, calls for the proficiency of a sailor and a cabinetmaker combined.

MAKING A MUSEUM. By Reverend W. Herbert Burk, D.D., Founder and Curator of the Valley Forge Museum of American History. Published by the author, 1926. 86 pages, 1 illustration. Price \$.50 and \$1.00.

THIS is an account, by the President of the Valley Forge Historical Association, of the steps which led to the establishment of a national museum of American history at Valley Forge. The idea grew out of the author's interest as a boy in collecting relics of the early Indian occupation—arrowheads, shards, and the like. As his collections grew, he was fired with the purpose of making Valley Forge the site of a memorial of Revolutionary relics. He was so fortunate as to number among his friends men of means and willingness to assist him in carrying out his project. Especially interesting is the story of the acquisition of Washington's marquee—the camp tent which, first used at Dorchester Heights, Massachusetts, was in constant service as part of the American Commander's camp equipment at the surrender of Cornwallis at Yorktown.

RECEIVED FOR REVIEW

FURNITURE

BOOKS ON FURNITURE (a Bibliography). Published by the Grand Rapids Public Library, Grand Rapids, Michigan, 1927.

FINE ARTS

OLD DEERFIELD. Compiled and published by the Pinkham Press, Boston, 1927. Privately distributed.

TEXTILES

THE WEAVES OF HAND-LOOM FABRICS. By Nancy Andrews Reath, Philadelphia. The Pennsylvania Museum and the School of Industrial Art, 1927. Price \$1.00.

MISCELLANEOUS

SHIP MODEL MAKING, Volume III. By E. Armitage McCann. New York, The Norman W. Henley Co., 1928. Price \$2.50.

Questions and Answers

Questions for answers in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrated material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

383, K.B., Maine, sends us the following transcript of an interesting flyer advertising the clipper ship *Ocean Ranger*:

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In Pine: Seven-foot bench; grandfather clock; child's cradle with hood; three-section mantel mirror; several small pine mirrors; Godey prints framed in pine; child's crib.

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Belfast

George Francis Dow of the Marine Research Society, to whom we turned for assistance, writes us as follows:

The only American ship named the *Ocean Ranger* that I have been able to trace is one built at Blue Hill, Maine, in 1854, measuring 484 tons; a full-model ship of 18 feet draft. The advertising sheet that your correspondent describes was quite common in the forties and fifties.

This *Ocean Ranger* was an emigrant ship, without doubt, and her captain bears a State of Maine name. There are Treworgys still living at Bucksport, only a short distance from Blue Hill.

384. J. H. G., *Ohio*, enquires regarding the proper type of shade which should be used on a pair of very interesting candlesticks, one of which is here reproduced (*left*). The candlesticks are silver-plated on copper and

probably were originally brought to this country from England or Ireland. The two circular pieces which slide up and down are apparently for holding the glass shade, or chimney, in place.

Evidently this ingenious device was intended to protect a candle against drafts. It is rather difficult to judge exactly what the nature of the shade might have been, but the size of the rings would seem rather definitely to prescribe the size and shape of the shade, for this must have fitted very closely into the upper ring, if it was to enjoy any degree of stability; and the height of the ring above the candle holder seems to imply that there was no great variation, if any, in the outline of the shade.

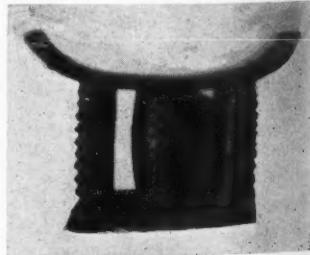
We are inclined to believe, therefore, that a shade could be made very much in the manner of the accompanying sketch (*right*). This would be a straight shade, and its design would have to be such as to make it fit quite closely into the bottom cup. The height of the shade should be such as to bring it well above the upper ring.

We should not advise any modernizing of the candlesticks with a silk or parchment shade.

385. J. W. P., *Virginia*, the possessor of the very curious seat here pictured, is desirous of learning its origin. It is fourteen inches high, eleven inches wide, and twenty-one long.

By chance we recently came across another of these seats, closely resembling the one in question, and learned from its owner the source of the type.

It appears that these strange objects are Ashante seats of authority from the interior of the Gold Coast of western Africa. As we understand it, these seats of authority have a rather curious significance, inasmuch as certain proprietary rights belong to them — and pass with them — so that the owner of the seat is by virtue of that fact owner of various lands.



386. M. B. N., *Virginia*, sends us a photograph, here reproduced, of a very interesting pine chest. In its present state the chest has a coat of two shades of green paint, applied over an older coat of light blue paint. On the back, in black paint, are the letters G. H., and the date 1801.

The chest measures fifty inches long, by twenty inches wide, by twenty-three and one half high.



Encountered without a date, we should place the chest, without much hesitation, even earlier than 1750, so that the writer's surmise that its date was applied with the coat of green paint seems well founded. In country pieces of this kind old forms were utilized long after they were originally devised, but if this piece is of pine throughout and the hinges are of a fairly primitive form, it is reasonable to suppose that this wainscot design was turned out, as we have already suggested, before 1800.

The paint which is on the chest should be very carefully removed with solvents and without the use of any sharp scraper, which would impair the surface of the old wood. This should come out in very fine color, requiring nothing more than waxing or an application of a considerably diluted solution of shellac. For more detailed directions, see ANTIQUES, Vol. XII, pp. 50 and 222.

387. J. B., South Carolina, has queried us concerning the plate here reproduced. A large quantity of china of this pattern — the remnants of a dinner service — was recently dug up in an old garden in Charleston. The design is in blue and white. No maker's name or identifying marks of any kind are present on the dishes.



Surmising that the pattern might well have been turned out by the Spode works at Stoke-on-Trent, we forwarded the photograph to W. T. Copeland & Sons, the firm now carrying on the establishment, with queries as to whether the ware was produced at their factory, and, if so, when. Their reply follows:

The plate, we are afraid, is not very ancient, having been produced roughly between the years 1860 and 1870, when this type was the rage, the engraver being John Radford. You will remember that Spode, in the late eighteenth century, produced a classical pattern with similar Grecian subjects, which is known as Spode's Greek design, and some of the centre subjects employed by Radford are identical with Spode subjects. This classical style had a big vogue about the dates mentioned.

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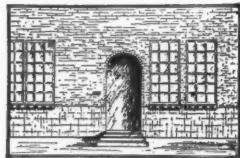
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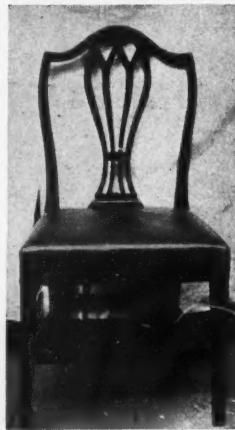
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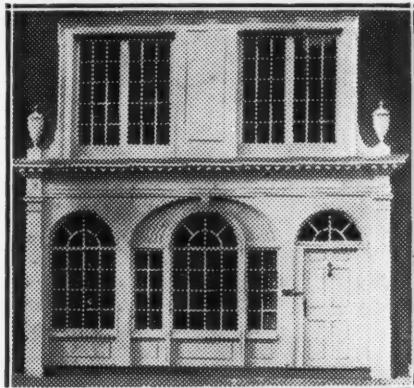
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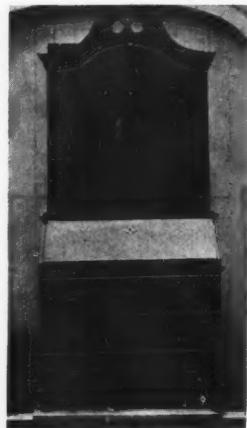
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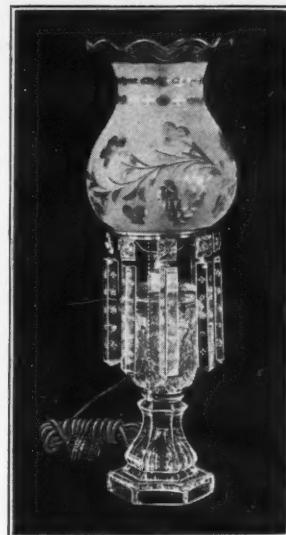
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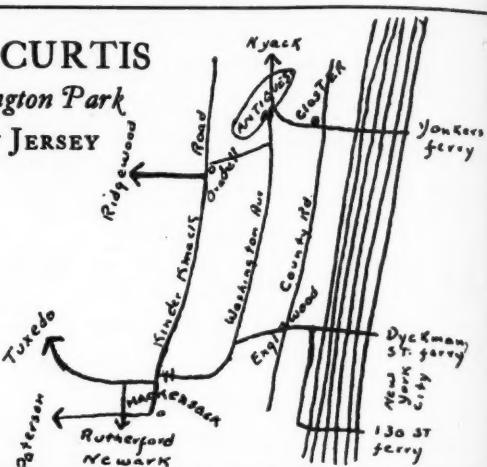
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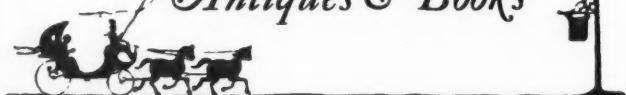
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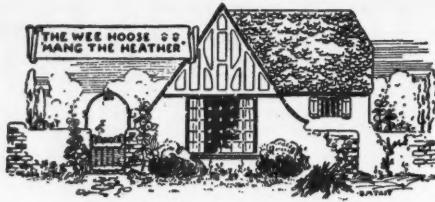
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Just 15 miles from Somerville on the Trenton-Buena Pike

The House of Old Maple and Pine. Just a nice motor ride from New York or Philadelphia or intermediate points. You will be delighted when you visit this shop with its fine old glassware, Currier prints, quilts, coverlets, and old iron, copper, and brass. Everything is reasonably priced.

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ON a recent trip to England, I, personally, assembled a large collection of genuine period pieces, all in their original condition. My experience of twenty-five years with American antiques enables me now to select those things which harmonize with and sell in American shops. I can supply you with desirable English antiques in quantity.

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80 Charles Street, BOSTON, MASSACHUSETTS

A PICTURE for the top of that old mirror of yours, painted on glass as it used to be done 100 years ago. Quaint scenes, houses, or ships, taken directly from original old designs. Send me a paper cut the exact size needed for mirror picture. Sketches submitted upon request.

Prices \$3.50 to \$7.00



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*Authentic
American
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Before That, in the Rough*

Antique furniture and woodwork bought and sold. Your own antiques repaired and upholstered, matched if you wish. Special detail work.

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HIGH chest of drawers on stand with four claw-and-ball feet; high chest of drawers in maple, ogee feet; bureaus in mahogany, three to five drawers; slant-top desks in mahogany and English walnut; three corner cupboards in maple, mahogany and English walnut; several beautiful card tables; breakfast and dining tables; large variety of small tables.

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BUT IT PAYS TO WALK

Walk to the end of Charles Street, cross Cambridge, turn to the right, and you will soon find my shop. When you come, you will agree that it is worth finding.

At all times a good collection of early furniture, hooked rugs, choice bric-a-brac, lamps, and china.

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A VERY QUAINTE OLD PIECE.

SLANT-TOP mahogany desk, unusual interior, ogee bracket feet; fourteen pieces of matched pink Davenport china, proof; pair of dark green lustres, fine prisms.

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Small
Curly Maple Desk
Dolphin Candlesticks
Vaseline Color
Serpentine Shaving Stand
Queen Anne Card Table

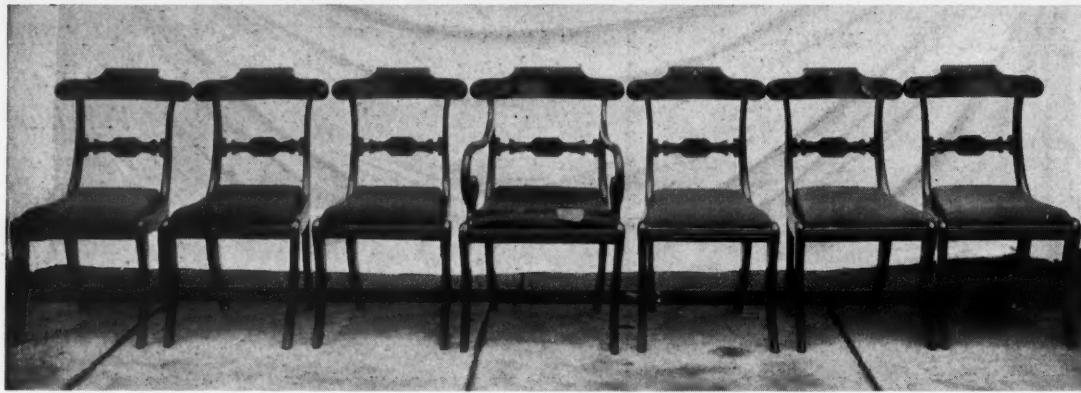
PEWTER : GLASS : CHINA : IRON : BRASS
and COPPER

AT THE SIGN OF THE COACH

Isabel Houghton Glatfelter
29 NORTHAMPTON ROAD

G. V. Glatfelter
AMHERST, MASSACHUSETTS

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*Set of
Seven
Duncan
Phyfe
Style
Chairs*

*\$340
Crated
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My specialty is Furniture and Hooked Rugs. Maybe I can help supply your wants.



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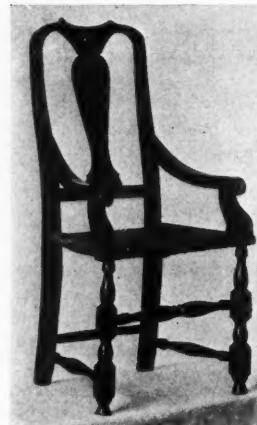
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*Good Old  
Queen Anne Armchair  
In Maple*

Also pink lustre tea set (13 pieces) very lovely pattern; a handsome stenciled tea tray; old curly maple picture frame.

*Send for Spring List*

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## PERIOD TEXTILES

SPANISH altar frontal, seventeenth century, metal appliquéd design applied to ruby velvet, representing ornate development of the Renaissance vase.

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**S**ET of three rare eight-inch white wax portraits of William IV, Duke of Wellington, and Duke of Kent, signed and dated 1827. Rare Staffordshire pottery mask jugs with colored embellishments on deep yellow ground.

*Detailed Monthly List,  
Post Free, 10 cents*

Largest collection of eighteenth century drinking glasses in England. Fine English and Irish cut table glass. Set of old Bristol green glass finger bowls and wine glasses. Also sets of blue finger bowls.



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### *Mellowed by the March of Time*

**L**YNDEBORO jug, 6½ inches tall, loop handle, yellow buff glazed interior and exterior, brown splotches, basic clay shows around base, \$15; early maple vase-back chair, strong, original, delicate long vase turnings, \$80; maple four-post bed, 5 feet 6 inches tall, original, decorative, plain unpaneled scroll head and footboard, distinctive type, \$100; small maple one-drawer stand round turned legs, a graceful type, original, unusual, \$30; large drop-leaf mahogany pedestal table, loop knees, well carved mahogany paw feet, \$250; old needle-work picture dated 1816, tent and satin-stitch, \$35; small sapphire blue Bristol glass scent box, brass rim clasp, 2 inches wide over all, 1½ inches tall, 1½-inch lid, green enamel leaves, pink flowers, proof, \$5; nutwood doll's adle, once owned by Temperance Post, scalloped cut sides and ends, four good finials, spool beaded trim, old wide type of rockers, \$8; maple tavern table, rake legs; unusual early curly maple pieces.

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*Greenaway Lodge, PAINTED POST, NEW YORK*  
Telephone 412-J CORNING  
*Everything Guaranteed as Represented*

A fine old Cluny lace bedspread

A French damask table cover  
in a beautiful shade of red—  
over one hundred years old

A large oil painting of Washington

Two banjo clocks

Walnut inlaid chest of drawers with  
serpentine front

Two fine gold leaf pier mirrors

**STANLEY & MILLER**  
818 Main Street BUFFALO, N.Y.



### *A Banjo Clock*

with gilded eagle  
all in the best  
of condition



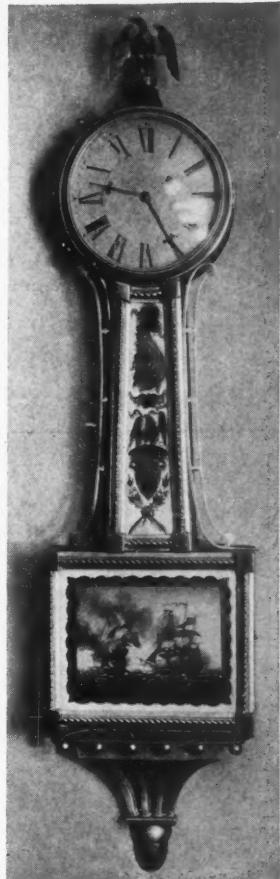
*Tapestries : Fabrics  
China : Glass  
Prints  
and the Best of  
Antique Furniture*

Though not always necessary,  
Mr. Wellens will deem it a  
favor if you will telephone  
Plaza 3107 for an appoint-  
ment in order that he may  
give you his personal  
attention.

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Sutton Place District*

430 East 57th Street  
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### *A Corner in Maple*

**W**E'D like to show you a picture of our entire shop but we can't. It's just a bit too large. This illustration of a corner is the next best thing. Of course it features maple, but we know that you'll know that we have something of everything — mahogany, pine, cherry — mirrors, clocks, tables, chairs, glass, etc. Drop in when you're on the street or in Boston.

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130 CHARLES STREET BOSTON, MASS  
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TWO GENUINE WILLIAM AND MARY CHAIRS

PRIOR to rebuilding, we offer our large collection of rare, genuine American and Foreign Antique Furniture to private collectors and dealers at special reduced prices.

## WE ARE ALSO AUTHORIZED TO SELL FOR PRIVATE OWNERS

There are several rare examples such as two Sheraton Mahogany Side Chairs; one Sheraton Mahogany Armchair; two early English walnut WILLIAM AND MARY Arm and Side Chairs, dated 1740, pictured above. We always carry a large stock of walnut and rosewood, plain and carved armchairs at wholesale dealers prices. Photographs and price lists mailed upon request.

H. BELLIN

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PENNSYLVANIA

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38-44 North Water Street

Opposite the Whaling Museum

NEW BEDFORD : MASSACHUSETTS

*Pewter Tankard*Marked Inside  
S. STAFFORDSMALL CURLY MAPLE  
STAND26½ inches high, top 14½ inches  
square

AGNES T. SULLIVAN

GUARANTEED ANTIQUES

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### HAND BATIKED LAMP SHADES of PLEATED PARCHMENT

Specially designed to harmonize with the finest of antiques and period interiors. Rich and exquisite in coloring. Prices from \$3 to \$20 according to size.

## ANTIQUES

In addition to our large collection, we have recently acquired some interesting and important pieces of early pine. See them at the

## WATER WHEEL [1714]

CASTLE &amp; LABS BROS.

DOYLESTOWN R. D. No. 2 EASTON PIKE PENNSYLVANIA  
Everything Guaranteed as Represented*Re-seat Your Old Chairs Yourself*

It Is perfectly easy to repair that old rush chair yourself and at practically no expense.

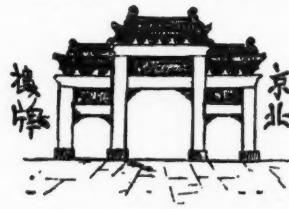
It Is not necessary to wade in the marshes, nor to buy real rush. Our PAPER TWIST will outwear a rush seat, and looks twice as well.

DIRECTIONS for re-rushing are in ANTIQUES for August 1924. Our prices are:

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| 5 pounds . . . . .  | 75c. per pound |
| 10 pounds . . . . . | 50c. per pound |
| 50 pounds . . . . . | 20c. per pound |

About 2½ pounds per seat required  
Kindly remit with order to save time

NATIONAL PATENT REED SALES COMPANY  
DREXEL BUILDING :: :: :: PHILADELPHIA



## PEKING PAILOU

147 Watchung Avenue MONTCLAIR, N. J.

A shop and house full of antique furniture; Windsor chairs; chests (one signed and dated); pewter; Lowestoft; samplers; historical blue.

Old Chinese embroideries, porcelains, and brasses brought personally from the East.

Fourteen miles by auto or bus from New York: three minutes walk from the Erie Station at Watchung Avenue

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*In "The Heart of The Berkshires"*

Good old maple pieces: Highboy, grandfather clock, chest of drawers, one arm and five side chairs of Colonial Chippendale type. Also mahogany and cherry pieces; banjo clock; old glass; china; and copper lustre; Currier & Ives prints; sets of Hitchcock chairs.

11 LINDEN STREET :: PITTSFIELD, MASS.  
Near the Maplewood Hotel

Read The Clearing House  
and if what you are  
seeking is not listed

Use The Clearing House.  
It offers the private  
collector excellent  
opportunity for quick  
sale or purchase.

FRANK W. BARTON  
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## Hooked Rugs

NOW HEADQUARTERS FOR HOOKED RUGS IN THE UNITED STATES

No question about it. We are glad to send selections anywhere on approval to all responsible parties. We are also receiving numerous collections of antique furniture, old glass, coverlets, quilts, etc. Whatever your wants, write us. We can help you.

NEW ENGLAND SALES ASSOCIATION, INC.

222 State Street, BOSTON, MASSACHUSETTS

*Everything Guaranteed as Represented*



RARE CHINESE CHIPPENDALE BED

Pioneer  
Antique Shop

RARE PIECES  
ALWAYS  
ON HAND



L. RICHMOND  
*Freehold*  
NEW JERSEY

## SPECIAL SALE

OF

About 10,000 Pieces of Antique Furniture, China,  
Glass, Pewter, Linens, Bottles; Ironware, etc.

Must be sold at a sacrifice for want  
of storage room. Some of these pieces  
have been in a building which has not  
been opened for about seven years.

Located along the Perkiomen Valley 20 miles south of Allentown, 12 miles west of  
Quakertown, 18 miles northeast of Pottstown, 38 miles north of Philadelphia.

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NORTHBORO :: MASSACHUSETTS  
On Boston and New York Highway

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MAPLE SUGARING :: SPRING NORTHERN WOODS  
FROZEN UP :: WINTER MORNING IN THE COUNTRY  
AMERICAN SHIP RESCUING OFFICERS AND CREW OF A  
BRITISH MAN-OF-WAR, 1863, ONLY ONE OTHER KNOWN  
CLIPPER SHIP GREAT REPUBLIC

THE YACHT FLEETWING

A SQUALL OFF CAPE HORN :: THE GREAT WEST  
A SUMMER LANDSCAPE — HAYMAKING  
PRAIRIE FIRES OF THE GREAT WEST  
AMERICAN RAILROAD SCENE :: SNOW BOUND, 1871



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MARTHA DEAN TURFISCH

425 Main Street :: NEW LONDON, CONNECTICUT

*You Will Be Glad to Buy*

An oval-top Queen Anne table in pine and maple at \$110; three unusual rush-seat armchairs at \$90 apiece; two curly maple four-posters, almost alike, at \$150 each; a thirty-four-inch mahogany turn-and-tip tea table with good pedestal and snake-head feet at \$100.

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THE LARGEST STORE OF ITS KIND IN NEW ENGLAND



Maple  
Stretcher  
Tavern Table

c-69

A BEAUTIFUL piece, entirely original and untouched. Fine vase turnings, oblong stretchers, old Chippendale handle on drawer. The unusual maple top with thumbnail molding is 38 by 24 inches and has the soft color that comes from innumerable washings. The rame has the patina that age only can give. This table has never been stained.

WICKFORD HILL ANTIQUE SHOP

BENJAMIN A. JACKSON

West Main Street Telephone 60 WICKFORD, R. I.  
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A VERY FINE SHERATON SIDEBOARD

MARIE GOUIN ARMSTRONG



LEFAVOUR, 17" HIGH, 8" WIDE

*Out-of-the-Ordinary :: Beautiful :: Inexpensive*

## COLONIAL REPRODUCTIONS

**HAND** These lanterns in tin, brass, or copper, wired for electricity, are faithful reproductions by craftsmen who have preserved in them all of the tasteful charm of the originals. They are wired for electricity, are inexpensive, and are ideal for those who wish the exceptional rather than the commonplace in their home decorations.

Inquiries from dealers solicited

Send for illustrated catalogue with prices showing more than 50 models of distinctive lighting fixtures



HUNNEWELL, 16 3/4" HIGH, 8 1/2" WIDE

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64 Charles Street, Cor. of Mt. Vernon, BOSTON, MASSACHUSETTS



**M**OST of the things we offer are bought from near neighbors in central New York. To assemble as we do, however, large sets of *Horn-of-Plenty*, *Westward-Ho*, *Loop-and-Jewel*, or *Pineapple*, *Diamond-Point*, *Bellflower*, *Buckle*, *Lion*, *Deer*, and other desirable patterns, we must go farther afield. If you have desirable glass to sell in either small or large lots, we shall be glad to hear from you.

Other things besides Early American Glass interest us, too, and correspondence from both sellers and buyers is invited.

53 Prospect Terrace

## The STEPPING STONE

WINTER brings me much pleasant correspondence from all parts of the country, so that I reckon my friendships as extending quite from coast to coast. Spring and summer bring in person those whose visits have hitherto been only by letter. So relationships of cordiality and good will are cemented and I am enabled better than ever to serve the growing circle of my clientele. There is unfailing welcome here for all who come and many quaint things to see. Among them this month:

Ship model of an old whaler  
Maple and pine desks

Secretaries

Oak gateleg table

Tap tables and candle stands

Three-drawer sewing stand

Claw-and-ball-foot wingchair  
Carved Flemish oak chest

Pine chests

Cherry and mahogany chests of drawers

Pine dresser and settle

Pine dressing tables

Pewter : Glass : China : Mirrors : Old Prints

277 Elm Street

WEST HAVEN, CONNECTICUT

Seven minutes from New Haven Railroad Station

## ROBERTA C. NICHOLSON

*A Full Line of Authentic Antiques*

**S**HAVING mirrors, mahogany or walnut, \$25; Sheraton drop-leaf mahogany breakfast table, reeded legs, \$75; Pennsylvania decorated pine bridal chest, dated, \$75; set of maple and hickory arrow-back chairs, \$60; mahogany Sheraton side chairs, three of a kind, each \$30; set of Hitchcock chairs, new rush seats, \$75; several fine chests of drawers, \$75 to \$125; pair of mahogany love seats, \$175; Sleepy Hollow rocker, good, \$75; tilt-top tables, \$25 to \$35; good shelf clocks, \$10; Eli Terry, Jr. clock, wood movement, \$100; crotch walnut pedestal-base card table, repaired and refinished, \$50. Full line of flasks.

NOTICE DECEMBER AND JANUARY ADVERTISEMENTS

1220 Virginia Street

CHARLESTON, WEST VIRGINIA

Everything Guaranteed as Represented



**I**LLUSTRATED are a few of the antiques we carry. Visit us. You will find interesting china, furniture, hooked rugs, prints, and small things not found elsewhere.

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Telephone, BOWDOIN 2994-W

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CORTLAND, NEW YORK

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**Rates:** Clearing House advertisements must be paid for when submitted. Rates, 15 cents per word for each insertion; minimum charge, \$3.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Copy must be typewritten or written clearly; otherwise we cannot hold ourselves responsible for errors. Copy must be in by the twelfth of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

**Caution:** This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

## WANTED

THE FOLLOWING BACK NUMBERS: ANTIQUES for 1923-1925. *Antiquarian* for 1923-1924-1925. State price in first letter. EDWARD KNOBLE, 127½ Summit Avenue, Hagerstown, Maryland.

ANTIQUE CURLY MAPLE SERPENTINE chest of drawers to be used as dressing bureau. Mrs. H. EDGAR LEWIS, Park and Prospect Avenues, Bethlehem, Pennsylvania.

AMERICAN PLAYING CARDS OF 1700-1830. Also books and prints on gaming. CATHERINE HARIGRAVE, 15 The Haycock, Walnut Hills, Cincinnati.

MODELS OR PICTURES OF ANY OF THE Red family vessels which were built at Bath, Maine, and operated from there during early 19th century. Describe fully, or send photographs, and quote prices. No. 12.

POTTERY, STONEWARE — JARS, CROCKS, with following inscription: *C. Crolius, Remmey, Manhattans, Wells, Commeraws, New York and other New York makers.* C. K. JOHNSON, Boston Post Road, Greenwich, Connecticut.

OLD SOLID MAHOGANY BOARDS OR pieces suitable for sofa legs, at least 3 inches square and 15 inches to 18 inches long. FRANK ROONEY, 1628 Vine Street, Philadelphia, Pennsylvania.

DARK BLUE STAFFORDSHIRE CREAM pitcher *Rebecca at the Well*. State size, condition, price, and marks if any. M. H. BOND, 102 Mt. Vernon Street, Boston, Massachusetts.

MAPLE DESKS, UNFINISHED, GOOD TYPES about 37 inches; also early hanging cupboards and scrolled hanging shelves, unfinished. GEORGE SCHROEDER, Antiques, Box 307, Sea Cliff, Long Island, New York.

CUP PLATES (GLASS): HENRY CLAY WITH 5 stars, boat going under bridge with stars around sun, round constitution, Ringolds with small lettering, and log cabins, also all kinds of conventional. W. E. McMURRAY, 343 West 1st Street, Dayton, Ohio.

I PAY CASH FOR BARGAINS. SUBMIT offerings, Colonial, Empire or later, anything good, any quantity, send photographs, full description, lowest price. COOPERIDER — Indiana's largest dealer, 424 Massachusetts Avenue, Indianapolis, Indiana.

OLD COLORED LITHOGRAPHED VIEWS of Baltimore and other items of Baltimore interest, description following with price. CLAUDE A. DIFFENDERFFER, 211 North Calvert Street, Baltimore, Maryland.

CURRIER PRINTS: NAVAL ENGAGEMENTS, Revolutionary War, clipper ships, historical subjects, fishing, hunting and railroads. Also stoneware jars, jugs and inkwells marked *Crolius, Remmey, Cushman* or other early signatures. FRANCES EGGLESTON, Oswego, New York.

PRINTS AND LITHOGRAPHS BY N. CURRIER and Currier & Ives and others. Highest prices. C. O. D. shipments acceptable. JAMES J. O'HANLON, 1920 Holland Avenue, Utica, New York.

DARK AMBER OR GREEN PITCHERS, bowls, jars, etc., made at Stoddard, Keene or Connecticut factories. Blue or green three-mold decanters. Crolius and other stoneware pottery with incised names and decoration. Send description, quote price. No. 996.

OLD SILVER SPOONS AND OTHER OLD silver. Either write full descriptions or send on approval at my expense. C. G. RUPERT, Wilmington, Delaware.

I WILL BUY OLD PAMPHLETS, BROADSIDES, PICTURES, BOOKS, LETTERS. SEND FOR FREE BOOKLET OF ITEMS WANTED. G. A. JACKSON, 28 Pember-ton Square, Boston, Massachusetts.

LETTERS WRITTEN BY PRESIDENTS, famous statesmen, generals, etc., no signatures; Revolutionary diaries, early account books, single printed sheets, pamphlets, bound volumes of newspapers, laws, etc., before 1800. CHARLES F. HEARTMAN, Metuchen, New Jersey.

OLD COINS, LARGE SELLING CATALOGUE of coins for sale, free; catalogue quoting prices paid for coins, ten cents. WILLIAM HESSLEIN, 101 Tremont Street, Boston, Massachusetts.

## FOR SALE

WE HAVE A LARGE STOCK OF EARLY American furniture, glass, china, prints, books, old iron. We can furnish your mansion or cabin in original authentic antiques. OLD MILL STONE ANTIQUE SHOP, Harrisonburg, Shenandoah Valley, Virginia.

A TWO-DRAWER HADLEY CHEST. HAS been in owner's family over one hundred years. Price \$3,000. No. 17.

ANTIQUES CAN BE BOUGHT AS SAFELY from my lists as from your favorite dealer. Send for your copy now. ARTHUR E. FEEMAN, Quentin, Pennsylvania.

HISTORICAL FLASKS, RARE COLORS; CUP plates; early American pottery. Special list in which nearly 200 bottles and flasks are described and priced with Van Rensselaer's numbers, mailed on receipt of 25 cents. MADEON H. TOMLINSON, 18 Burchard Avenue, Hoosick Falls, New York.

LAVENDER SUGAR BOWL, SOWER PATTERN; salt glaze plate; chintz quilt, scalloped stenciled tray; walnut spice cabinet; pottery; glass. MRS. J. M. SMITH, Highland Avenue, North Wales, Pennsylvania.

GLASS CUP PLATES; PAIR OF CHERRY banquet tables, acanthus-carved legs; cherry slant-top desk, refinished, pulls gone; cherry and mahogany turn-top table; cherry secretary and bookcase, rope turnings. THE BETSY Ross SHOP, 2538 North High Street, Columbus, Ohio.

LARGE ASSORTMENT OF ANTIQUE DISHES, including historical flasks and plates, tear-glass wine glasses, teardrop glass, amber and robin's egg blue, milk glass, hobnail and porcupine, Sandwich, sand ware, Bohemian, silver, brass, and bronze; also some very fine pieces of furniture such as chests, tables, mirrors, Windsor brace-back chair. MRS. JOS. DOUCETTE, Shelby, Michigan.

CORNER CUPBOARDS: WE HAVE THIRTY of different sizes, styles, walnut, pine, cherry. OLD MILL STONE ANTIQUE SHOP, Harrisonburg, Virginia.

EIGHT COPPER KETTLES, 30 TO 45 GALLONS, \$65; ten brass kettles, 3 quarts to 2 gallons, \$30. All old, good. C. M. HEFFNER, 346 South 5th Street, Reading, Pennsylvania.

MAHOGANY SIDEBOARD, HEPPEWHITE, inlaid swell front, 70 inches long, 30 inches wide, 45 inches high, \$1,500; curly maple sofa, \$400. MRS. CLARA M. GILLETTE, Colchester, Connecticut.

INDIAN TRADE BEADS, EXAMPLES OF first glass made in America and used by the early Virginia settlers trading with the Indians. Found near Jamestown, Virginia and purchased from the finder. Will sell limited number or exchange for antique glassware, flasks, or Indian relics. For further information, write, EDMOND H. GINGRAS, Attleboro, Massachusetts.

ONE LOG BOOK, BARK MATTAPOISETT — sailed 1886 on whaling voyage. Book complete together with ship's papers. MRS. HOXIE, 220 Ocean Avenue, Lawrence, New York.

PRIVATE COLLECTION OF OVER 100 pieces of Steigl glass and other rare old glass; also 23 historical blue Staffordshire plates. Proof condition. No. 14.

ABRAHAM LINCOLN — A DAGUERREOTYPE portrait memorial pin with black cloth border used during the period of mourning. Absolutely genuine. Price \$10. MORTIMER J. DOWNING, Upper Stepney, Connecticut.

COLONIAL HAND-HAMMERED WROUGHT iron andirons, very large, very rare, worth \$1,500. Priced for quick sale, \$800. Photograph on request. MRS. R. O. HENDERSON, Pana, Illinois.

LARGE STAFFORDSHIRE PITCHER, THE Landing of Lafayette, Clews; dulcimer, curly cherry, stretcher legs. MRS. F. C. REISING, 1201 South Carsey, Tulsa, Oklahoma.

THREE OLD PAPER WEIGHTS: TWO MILLE-fiori designs, 2½ and 2-inch bases, respectively — largest in clear light colors rising from green and silver ground (rare and beautiful) — smaller, rich blues, reds, and deep yellows (most unusual); third, clear glass showing depressed hobnail pattern under smooth convex surface. Will sell only as a set at \$100, which is below actual value. No. 13.

PRIVATE SALE: 7 WINTHROP SLANT desks; Hepplewhite, Dutch, Pembroke, leaf tables; 40 wood settees, sofas; 50 post beds; 35 corner cupboards; 10 wall cupboards; 3 swell-front bureaus; 30 bureaus; 6 high chests of drawers; 10 sets plank-seat chairs; 12 lamp stands; 2 secretary-bureaus; china; glass; lanterns; colored lamps; miscellaneous. Quantity discounts. J. T. HAROLD, Dallas, Pennsylvania. Six miles from York, Pennsylvania.

MUST SELL ON ACCOUNT OF SICKNESS and death, 7-room house with store in connection used as Antique & Curio Shop long established, large plot and garage. Price \$20,000. Owner, V. VAN BUSKIRK, 375 Broadway, Westwood, New Jersey.

**CHESTS OF DRAWERS:** WE HAVE TWENTY-seven, different sizes and styles, inlaid and plain. One mahogany swell-front with all original brasses. **OLD MILL STONE ANTIQUE SHOP**, Harrisonburg, Virginia.

**STIEGEL ENAMELED FLASK;** STIEGEL pitcher; Stoddard amber inkwell; dark blue Pittsburg salt; Staffordshire platters; fire screen; Hoadley's grandfather clock; Paisley shawls and scarfs; girandoles; fireside brasses; candlesticks; furniture. **CRAWFORD STUDIOS**, Richmond, Indiana.

**FOR SALE ON CAPE COD:** HOUSE IN BEAUTIFUL location on water front for antique shop or tea room. No. 11.

**OHIO ANTIQUES:** RARE CUP PLATES; bottles; glass; coverlets; lustre; lamps; quilts; prints; clocks; historical blue; furniture; brass; copper; pewter; Staffordshire pieces. Write. Many other antiques. **HENRIETTA GANONG**, Worthington, Ohio.

**PAIR OF SILK HOOKED PORTIERES,** \$20; lace flounce, old French, certified, \$150; pewter; glass; old flower and ship paintings. **E. S. DYMOND**, 92 Dupont Street, Toronto, Canada.

**PENNSYLVANIA-DUTCH ANTIQUE ARTICLES**, list of, giving Pennsylvania-Dutch and English names. By Walker Stephen. Illustrated. 32 pages, paper. \$1.50. **NEWMAN F. McGIRR**, Ardmore, Pennsylvania.

**SQUARE ROSEWOOD PIANO**, MEDIUM size. Would make wonderful desk. Reasonable offer accepted. **R. O. TRUMAN**, 3824 Locust Street, Philadelphia, Pennsylvania.

**CHILD'S MAHOGANY FIDDLE-BACK CHAIR**; large walnut drop-leaf table; Windsor chairs; mahogany scroll-back stand; old glass lamps; quilts; pewter; variety of old hooked rugs. **THE LITTLE HOUSE**, M. C. OSBORNE, 324 North Fullerton Avenue, Montclair, New Jersey.

**SOUTHERN AND WESTERN DEALERS** especially — will find unusual bargains in Empire armchairs, sofas, dining and card tables, secretaries, mirrors; also fine pieces in early American gateleg tables, slope-top desks; Sheraton bureau and dining table; wingchair; etc. Pictures sent. **EDITH GARDNER MEISSNER**, 795 Chestnut Street, Waban, Massachusetts.

**TAVERN TABLES:** WE HAVE NINE, WALNUT, oak, pine. **OLD MILL STONE ANTIQUE SHOP**, Harrisonburg, Virginia.

**EXCEPTIONALLY FINE CLAW-AND-BALL-FOOT CARD TABLE**. Box 108, Norwich, Connecticut.

**BOTTLES AND FLASKS:** 150 MISCELLANEOUS, priced to sell, send for list No. 15. Pair mahogany love seats; refinished curly maple pieces; Stiegel amber sugar bowl, domed lid; few rare pieces early Sandwich and other items. Prices and photographs upon request. Will also buy or exchange any item listed for rare flasks. **J. E. CLARK**, 62 13th Avenue, Columbus, Ohio.

**MARBLE BREAKFAST TABLE**, HANDSOME figure, finished, \$75; small cherry chest of drawers, carved Empire, \$55; six Hitchcock chairs, fine original stencils, \$65; pine sidecupboard, \$65; and a collection of early American cottage furniture of 300 pieces. Write for our spring list. **PERIOD ANTIQUES**, 410 East Seneca Street, Ithaca, New York.

**SLANT-TOP DESKS AND SECRETARIES:** We have eight, several are inlaid. **OLD MILL STONE ANTIQUE SHOP**, Harrisonburg, Virginia.

**CURLY MAPLE LOWBOY**; SET PHYFE DINING chairs; Hepplewhite and Sheraton sideboards and bureaus. Let us know your wants. **JAMES VINT AND SON**, 170 Washington Avenue, Albany, New York.

**OLD HAND-WOVEN SPREAD**, MADE BY J. Denholm, 1840, name and date woven in corner; colors David blue, coral, ivory, and yellow; design sunset, star, rose, bird; perfect condition. **WILHELMINA E. BUNTING**, 5842 Aylesboro Avenue, Pittsburgh, Pennsylvania.

**HOOKED RUGS MADE TO ORDER** in any size, shape, or pattern. Estimates on request. **JOE R. SMITH**, Margate, Prince Edward Island, Canada.

**NETTED TESTERS FOR COLONIAL HIGH-POST BEDS**, made to order; also netted edges for coverlets and curtains. **RACHEL HAWKS**, Deerfield, Massachusetts.

**MARKED AMERICAN PEWTER:** DANFORTH plate, \$35; Barnes plate, \$25; Griswold coffeepot \$35; Gleason cruet stand, \$25; courting lamps, \$5. No. 987.

**MARBLE MIRROR**, 31 BY 20½ INCHES, TIGER stripe all over, \$50. **EMERSON**, 14 South 39th Street, Philadelphia, Pennsylvania.

**WAG-ON-THE-WALL**, \$100. **EMERSON**, 14 South 39th Street, Philadelphia, Pennsylvania.

**BY PRIVATE OWNER, APPLIQUÉ QUILT**, rose design, perfect, \$35; two pieced quilts, unquilted, \$10 each; pair of emerald green glass lamps, \$15; blue Bristol jug, \$15; small quantity glass, cheap. No. 15.

**WELSH DRESSERS:** WE HAVE NINE, DIFFERENT sizes and styles. **OLD MILL STONE ANTIQUE SHOP**, Harrisonburg, Virginia.

**SPECIAL MARCH SALE: CHESTS OF DRAWERS**, \$20 to \$35; shaving stands, \$12 to \$40; secretaries, \$60 to \$125; slant-top desks, \$30 to \$75; drop-leaf tables, \$40 to \$50; sofas, \$15 to \$30; four-poster, \$15; Hitchcock chairs, \$8 to \$20; liqueur case, \$20. All other pieces 20 per cent discount. **BLACKSTONE ANTIQUE SHOP**, Box 29, Blackstone, Virginia.

**HIDDEN TREASURE IS TO BE FOUND IN** London at 14 Mason's Yard, Duke Street, St. James's the private collection of Mrs. Stewart Campbell, who for many years has studied and loved antiques and who has only the best things at the lowest prices. Write and tell me what you want and let me search it out for you, or, better still, call when you are in London.

**BEAUTIFULLY CHASED GEORGE II SHELF-URN**, green ivories, perfect condition, \$250; Pennsylvania-Dutch pine dresser, glass doors, cutlery holes, \$200; Sheraton bureau, mahogany, original eagle brasses, \$150; lady's desk, walnut, American, rare type, circa 1710, \$165. **THE STOWAWAY**, 121 South 17th Street, Philadelphia, Pennsylvania.

**ANTIQUE CROTCHELD MAHOGANY BUREAU** with five drawers and mirror, originally from Virginia, \$250; antique Oriental rug. **MRS. FANNY E. N. PARRY**, 420 South 48th Street, Sylvania Garden, Apt. 23-A, Philadelphia, Pennsylvania.

**MAHOGANY ROUNDABOUT CHAIR**, LOW back, Chippendale splats, Dutch feet, crossed turned stretchers. Has been in one family, descendants of John Goddard, since about 1760. **MARGARET WEAVER BROWN**, 53 Niagara Street, Providence, Rhode Island.

**HOUSE WITH BLUE BLINDS:** EARLY AMERICAN antiques for those who love this country of ours — for them nothing else can take their place. Mr. and Mrs. **GEORGE PARKER BOLLES** — ANTIQUARIANS, George Street, Bellows Falls, Vermont.

**MAHOGANY LIBRARY TABLE**, ABOUT 1800, two leaves, carved pedestal. Belonged to Eli Terry, can prove authenticity. Best Offer. **N. T. COOK**, 539 Lloyd Avenue, Providence, R. I.

**OLD CANDLESTAND**, BLACK IRON AND tin, weighted base, thumb handle, three sockets, very rare, authentic pedigree, photograph on request; old French watch, gold case with fine enameling, perfect condition, fine timekeeper; William and Mary highboy, pearwood and maple, original brasses, good condition, pedigree; fine sofa, Sheraton type, very old, owned by old Salem family, an unusual piece, good condition; authentic Phyfe chair, letter from Phyfe family identifies it, good condition. No. 3.

**SET OF FIVE LOWESTOFT VASES**, 11 INCHES. Photograph on request. No. 16.

**MARBLE PEMBROKE TABLE; CURLY MAPLE** Chippendale-period table; mahogany grandfather clock; fine Chippendale-period slant desk, walnut; small slant lady's desk, walnut. Lists. **ROY VAIL**, Warwick, New York.

**SOFAS, CHAIRS, TABLES, CHINA, GLASS**, trays, prints, rugs, chintz, and mirrors. **THE OAK HILL ANTIQUE SHOP**, 290 Parker Street, Newton Center, Massachusetts. Telephone, Center Newton 1335-M.

**ANTIQUE HOSPITAL**, EXPERT REPAIRING of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. **J. PISTON**, 896 3d Avenue, New York City.

**PAIR OF CURLY MAPLE D-SHAPED TABLES**, \$200; pair of large prism lamps with six-inch globes, \$135; comb-back Windsor, \$55; *Arguing the Point*, large folio, \$45; small pine slant-top desk, \$25; thumb-print pitcher and six goblets, \$7.00. List — photographs. **LOG CABIN ANTIQUES**, Dundee, New York.

**COLLECTION OF EARLY GLASS:** CLEAR, colored, and stippled Sandwich; three pieces enamel Stiegel; clear dolphin compote with opal edge; pair of red flowered wine bottles; some good flasks; large amethyst witch ball; pair of hobnail blown decanters. Gold leaf three-section mantel mirror, 56-26 inches; Chippendale mirror; appliquéd quilt patches; pine sleigh seat; pine water bench with open shelves. **ESTELLE BERKSTRESSER**, 333 East Princess Street, York, Pennsylvania.

**CUP PLATES (GLASS)** — ONE OR 500 PLATES. Send me your want lists; also *Marble's* photographs showing 571 different plates. **GREY MANOR ANTIQUE SHOP**, 343 West 1st Street, Dayton, Ohio.

**OLD PINE DESK WITH DROP FRONT**; quaint pieces of wrought iron, brass, and copper; snuff boxes; lovely old china; and a large assortment of colored and crystal glass. **YE OLDE RED BRICK HOUSE**, West Brookfield, Massachusetts. Opposite the Common.

**UNUSUAL SPECIMENS:** MAHOGANY SPINET, very old, made by T. B. Walker of Baltimore; 36-inch curly maple slant-top desk, bracket feet, old brasses; 36-inch walnut 4-drawer low chest, bracket feet, old pulls; Queen Anne stretcher-base side chair. Photographs. Write **JOSEPH FELDMAN**, 2500 Roslyn Avenue, Baltimore, Maryland.

**UNUSUAL SWELL-FRONT HEPPLEWHITE** bureau, inlaid, original handles, perfect shape, \$225; set of six rush-seat breakfast chairs, \$30; snake-foot tip-top table, 30 inches diameter; about 30 yards old Brussels carpet, floral design, like new. Send for photographs and list. **R. W. TIFFANY**, Cambridge, New York.

**GLOUCESTER, MASSACHUSETTS:** FOR rent for season — early 1700, 7-room furnished house, all conveniences, beautiful open water view, acre land, garden, barn. Suitable for private use, tea room, or antiques. Season, \$400. **EDITH GARDNER MEISSNER**, 795 Chestnut Street, Waban, Massachusetts.

**RECEIVING NUMEROUS SMALL COLLECTIONS** of nice hooked rugs direct from country points, some need a little mending or cleaning. Can give genuine bargains. Write for particulars. No. 928.

**I KNOW THE LOCATIONS OF OVER 500** dealers in New England and can act as guide by the day, week or tour. I have lists of over 1,000 names of dealers in the United States; also much other information, as I have been going among these places for over 15 years. I can fill, very often, small commissions and locate selections. **JOHN E. SULLIVAN**, 12 Holden Place, Dorchester, Massachusetts.

**FINE SILVER RESIST LUSTRE PITCHERS** and mug; also Pratt ware pitchers, dated 1796. Price and particulars on application. **HENRY MILLER**, 5 Plumperlowe Avenue, Fulwood, Sheffield, England.

BUFFALO ROBE; QUILTS; SILVER AND glass candlesticks; colored lamps; blue Henry Clay and other historical cup plates; child's pine desk. NORA G. LANDIS, 354 East Poplar Street, York, Pennsylvania.

SIDEBOARDS: WE HAVE SEVEN, ONE serpentine mahogany swell-front, one apple-wood straight-front Hepplewhite, five other different kinds. OLD MILL STONE ANTIQUE SHOP, Harrisonburg, Virginia.

PINE BLANKET CHEST, OLD GLASS KNOBS, \$45; beautiful four-post maple bed, refinished, \$100; coverlet; mirrors; majolica; other items. MRS. TRUMP, 408 Columbia Avenue, Hammond, Indiana.

## COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance. A listing may consist of a dealer's complete name and address, with

the words, "general line," "wholesale only," and the like. No descriptive matter regarding location may be included. Contracts for less than six months not accepted. Large announcements by dealers whose names are marked \* will be found in the display pages.

### CALIFORNIA

\*GLENDALE: THE HOOSE O'WORTHY ANTIQUES, 818 North Central Avenue.

LOS ANGELES: YE OLDE CURIOSITY SHOPPE, MR. AND MRS. A. N. GOLDSMITH, 4270 Beverly Boulevard.

### CONNECTICUT

\*DARIEN: MR. AND MRS. RALPH RANDOLPH ADAMS, 390 Post Road.

GREENWICH: THE SPINNING WHEEL SHOP, MR. AND MRS. DOWNING, Old Post Road and Maher Avenue.

NEW HAVEN:  
MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.  
THE SUNRISE SHOP, 148 York Street.

NEW LONDON  
THE SNUG HARBOR ANTIQUE SHOP, 425 Main Street.

THOMAS T. WETMORE, 447 Bank Street.

NEWTOWN: THE BARN, Hawleyville Road.

\*PLAINVILLE: MORRIS BERRY, 80 E. Main Street.

RIDGEFIELD: THE NOOK, Norwalk Road.

\*THOMPSON: LOUIS M. REAM.

WESTPORT: WAKEFIELD ANTIQUES, Boston Post Road. Antiques and historical Americana.

\*WEST HAVEN: MARIE GOBIN ARMSTRONG, 277 Elm Street.

### DELAWARE

\*ARDEN: ARDEN FORGE ANTIQUE SHOP.

### ILLINOIS

\*CHICAGO: BENJAMIN K. SMITH, 77 West Washington Street, Appraiser.

\*GLENCOE: FAIR OAKS, 615 Greenleaf Avenue,

### LOUISIANA

\*NEW ORLEANS: STERN'S ANTIQUE AND ART GALLERIES, INC., 221 Royal Street.

### MAINE

BANGOR: THE THREE GABLES, 204 Broadway.

BREWER: NEW ENGLAND ANTIQUE SHOP, 24 State Street.

PORTLAND:  
CLARENCE H. ALLEN, 338 Cumberland Avenue. General line.

S. SEROTA, 642 Congress Street.

ROCKLAND:  
\*COBB-DAVIS, INC.

\*WALDOBORO: WARREN WESTON CREAMER.

### MARYLAND

BALTIMORE:  
JOHN G. MATTHEWS, 8 East Franklin Street.

BEL AIR: BEL AIR ANTIQUE SHOP, Bond Street. General line.

### MASSACHUSETTS

\*AUBURNDALE: WAYSIDE ANTIQUE SHOP, 2078 Commonwealth Avenue.

BOSTON:  
NORMAN R. ADAMS, INC., 140 Charles Street.

\*THE ASHLEY STUDIOS OF OLD FABRICS, 35 Newbury Street, Old fabrics.

\*BIGELOW, KENNARD & CO., 511 Washington Street.

\*BOSTON ANTIQUE SHOP, 59 Beacon Street.

I. BRAVERMAN, 133 Charles Street.

\*COATES & SON, 122 Charles Street. Wholesale.

\*EAGLE ANTIQUE SHOP, 49 Charles Street.

F. J. FINNERTY, 130 Charles Street.

\*A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.

### HENRY J. FITZGERALD, 81 Charles Street.

\*GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.

\*MARTIN HEILIGMANN & SONS, 228 Columbus Avenue. Restoring and Repairing.

\*HICKS GALLERY, 18 Fayette Street.

\*KING HOOOPER SHOP, 73 Chestnut Street.

\*E. C. HOWE, 73 Newbury Street.

\*INDUSTRIAL ARTS SHOP, 64 Charles Street

\*JORDAN MARSH CO., Washington Street.

\*LOUIS JOSEPH, 381 Boylston Street.

\*ANGELO LUALDI, INC., 13 Newbury Street.

\*WILLIAM K. MACKAY CO., 7 Bosworth Street. Auctioneers and Appraisers.

\*GEORGE McMAHON, 33 Charles Street.

\*NEW ENGLAND SALES ASSOCIATION, INC., 222 State Street. Hooked rugs.

\*OLD ENGLISH GALLERIES, 86 and 88 Chestnut Street.

\*OX BOW ANTIQUE SHOP, 88 Charles Street.

\*H. RUBIN, 126 Charles Street.

\*I. SACK, 85 Charles Street.

\*A. SCHMIDT & SON, 587 Boylston Street. Old and reproduction silver.

\*SHAY ANTIQUES, INC., 181 Charles Street.

\*SHREVE, CRUMP & LOW, 147 Tremont Street.

\*SPINNING WHEEL ANTIQUE SHOP, 35 Fayette Street.

\*H. STONE'S ANTIQUE SHOP, 301 Cambridge Street.

\*S. TISHLER, 80 Charles Street.

\*THE TREASURE HOUSE, 215 Newbury Street.

\*ROBERT C. VOSE GALLERIES, 559 Boylston Street.

\*YACOBIAN BROTHERS, 280 Dartmouth Street. Hooked rugs.

\*YE OLDE HOUSE, 28 Fayette Street.

\*BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.

BUZZARDS BAY:  
\*W. W. BENNETT, Twin Gateway.

CAMBRIDGE:  
\*THE BULLSEYE SHOP, 54 Church Street.

\*WORCESTER BROS., 23 Brattle Street.

\*CHATHAM: THE TREASURE SHOP, HELEN TRAYES.

\*CONCORD: THE CHEST, Lexington Road.

DEDHAM: LOUISE L. DEAN, 293 Walnut Street.

FITCHBURG: THE ANTIQUE SHOP, 45 Mechanic Street.

\*HAVERHILL: W. B. SPAULDING, 17 Walnut Street.

IPSWICH:  
\*R. W. BURNHAM.

JOSEPH SALZBERG, 5 South Main Street. Wholesale antiques.

\*LONGMEADOW: E. C. HALL, 145 Longmeadow Street.

LOWELL: FLORA M. BOARDMAN, 107 Clark Road.

MALDEN: LITTLE RIVER ANTIQUE SHOP, ANNIE L. WOODSIDE, 27 Appleton Street.

\*MARION: MRS. MARY D. WALKER, Front and Warcham Road.

\*MATTAPAN: H. & G. BERKS, 1276 Blue Hill Avenue. Dial painting.

\*MATTAPoisett: S. ELIZABETH YORK.

NEW BEDFORD:  
\*MRS. CLARK'S SHOP, 38 North Water Street.

\*THE COLONIAL SHOP, 22-24 North Water Street.

\*NORTHBORO: G. L. TILDEN, State Road.

\*ORLEANS: THE SAMPLER, Monument Road.

### PITTSFIELD:

\*MISS LEONORA O'HERRON, 124 South Street.

\*OSWALD'S ANTIQUE SHOP, 11 Linden Street.

### SOUTH SUDSBURY:

\*FULLER & CRANSTON, Old Boston Post Road.

\*SPRINGFIELD: JOHNSON'S BOOKSTORE, 1379 Main Street. General line.

\*TAUNTON: THE WINTHROP ANTIQUE SHOP, 134 Winthrop Street.

\*WARREN: C. E. COMINS.

WEST MEDWAY: OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.

\*WORCESTER: THE OLD FURNITURE SHOP, 1030 Main Street.

### MINNESOTA

\*MINNEAPOLIS: WILLIAM A. FRENCH FURNITURE CO., 92 South Eighth Street.

### MISSOURI

\*KANSAS CITY: CURIOSITY SHOP, 1901-1911 Main Street.

### NEBRASKA

OMAHA: BADOLLET SHOTWELL, 411 South 38th Street.

### NEW HAMPSHIRE

\*FRANKLIN: WEBSTER PLACE ANTIQUE SHOP. KEENE:

COURT STREET ANTIQUE SHOP, 145 Court Street.

KEENE ANTIQUE SHOP, MRS. HELEN S. POLLARD, 256 Washington Street.

\*PETERBORO: THE WILSON TAVERN SHOP, STEPHEN VAN RENSSELAER.

### NEW JERSEY

\*CAMDEN: CAMDEN ANTIQUE SHOP, 1286 Liberty Street.

### FLEMINGTON:

\*COLONIAL SHOP, WALTER F. LARKIN, 205 Main Street.

### FREEHOLD:

\*THE HOUSE WITH THE BRICK WALL.

\*L. RICHMOND.

THE YELLOW CELLAR, LILIAN WILKINSON, 6 Lincoln Place.

### HADDONFIELD:

\*FRANCES WOLFE CAREY, 38 Haddon Avenue.

\*HARRINGTON PARK: A. L. CURTIS.

HOPEWELL: WILMER MOORE, 18 West Broad Street. General line.

LIBERTY CORNER: BERYL DE MOTT.

MADISON: EDITH BRUEN, Central Avenue. Antiques and paintings.

### MONTCLAIR:

\*THE PEKING PAILOU, 147 Watchung Avenue.

\*MORRISTOWN: OLD FRANCE, JANE H. SWORDS, 150 South Street.

### PLAINFIELD:

THORP'S ANTIQUE SHOPPE, 321 West Front Street, General line.

\*PRINCETON: GEORGE BATTEN, 321 Nassau Street.

\*RIDGEWOOD: MRS. ELEANOR PERRY, 27A North Broad Street.

SHORT HILLS: THE WHALER, Hobart Avenue.

### SUMMIT:

\*THE BANDBOX, JOHN M. CURTIS, 320 Springfield Avenue.

BOB & JERRE'S BARN, BARBARA BOWMAN BIRD, Jerre Elliott, Morris Turnpike.

|                                                                                 |                                                                                |                                                                    |
|---------------------------------------------------------------------------------|--------------------------------------------------------------------------------|--------------------------------------------------------------------|
| TRENTON:<br>*SCHUYLER JACKSON, 356 West State Street.                           | *J. HENRY SCHOTTLER, 103 Lexington Avenue.<br>*SAM SEROTA, 440 Madison Avenue. | *ARTHUR J. SUSSEL, Spruce, cor. 18th Street.                       |
| *WESTFIELD: YE OLD FURNITURE HOME, A. L. MAXWELL, 999 Mountain Avenue.          | *THE 16 EAST 13TH STREET ANTIQUE SHOP.                                         | *POTTSTOWN: THE ANTIQUE SHOP OF MRS. M. COOKEROW, 265 King Street. |
| WYCKOFF (Bergen County): EVA C. McGRAWNE, Colonial Acres. General line.         | *SKINNER-HILL, INC., 114 East 23d Street. Reproduction of old brasses.         | *WALLINGFORD: Long Lane, P. G. PLATT, WEST CHESTER:                |
| NEW YORK                                                                        | *PHILIP SUVAL, 823 Madison Avenue.                                             | *WILLIAM BALL & SON. Reproduction of old brasses.                  |
| AUBURN:<br>MRS. R. S. MESSENGER, 27 William Street.                             | *MARION BOOTH TRASK, 37 East 57th Street.                                      | *FRANCIS D. BRINTON, Oermead Farm.                                 |
| *AGNES T. SULLIVAN, 24 Steel Street.                                            | *HENRY V. WEIL, 126 East 57th Street.                                          | WHITEMARSH:                                                        |
| BROOKLYN:<br>*CATHERINE CHASE, 31 Clinton Street.                               | *ADRIEN F. WELLENS, 430 East 57th Street.                                      | *HAYLOFT ANTIQUES, Bethlehem Pike.                                 |
| *HARRY MARK, 749 Fulton Street.                                                 | *WEYMER & YOUNG, 39 East 57th Street.                                          | DOROTHY REED, Bethlehem Pike.                                      |
| CHARLES SOMMERLAD, 94-96 Orange Street.                                         | *NIAGARA FALLS: RUTH KNOX, 529 Third Street.                                   | THE OLD HOUSE, Bethlehem Pike.                                     |
| BUFFALO:<br>*HALL'S ANTIQUE STUDIO, 396 Delaware Avenue.                        | *PAINTED POST: ISABELLA P. IREDELL, Greenaway Lodge.                           | WILKES-BARRE: THE PONTI MARK ANTIQUE SHOP, 69 North River Street.  |
| *STANLEY & MILLER, 818 Main Street.                                             | *PITTSFORD: RUTH WEBB LEE, 72 East Avenue.                                     | YORK:                                                              |
| *CORTLAND: THE SAMPLER, 53 Prospect Terrace.                                    | *PLEASANTVILLE: A. WILLIAMS, 56 Ossining Road.                                 | BERGMAN ANTIQUE SHOP, 322-326 South Duke Street. General line.     |
| *DUNDEE: JEMIMA WILKINSON ANTIQUE SHOP.                                         |                                                                                | BLUM & LANDIS, 676 East Market Street, Lincoln Highway.            |
| HUNTINGTON, L. I.: ABIGAIL STEVENSON ANTIQUE SHOP, 143 East Main Street.        |                                                                                | *JOE KINDIG, 304 West Market Street.                               |
| *ITHACA: COLONIAL ANTIQUE SHOP, 308 Stewart Avenue.                             |                                                                                | CAROLINE LOGAN, 253 East Market Street.                            |
| *JAMAICA, L. I.: KATHERINE WILLIS, 272 Hillside Avenue.                         |                                                                                | RHODE ISLAND                                                       |
| LE ROY: CATHERINE MURDOCK, 3 Main Street.                                       |                                                                                | PROVIDENCE:                                                        |
| *MARCELLUS: MARTHA JANE'S.                                                      |                                                                                | CUSHING'S ANTIQUE SHOP, 1228 Broad Street.                         |
| *NEW ROCHELLE: DOROTHY O. SCHUBART, INC., 651 Main Street.                      |                                                                                | *BERTHA B. HAMBLY, 224 Waterman Street.                            |
| NEW YORK CITY:                                                                  |                                                                                | *WINE & MILLMAN, 1115 Westminster Street.                          |
| *AMERICAN ART ASSOCIATION, INC., 30 East 57th Street. Auction Galleries.        |                                                                                | *WICKFORD: WICKFORD HILL ANTIQUE SHOP, 141 West Main Street.       |
| *FRANCIS BANNERMAN SONS, 501 Broadway. Firearms.                                |                                                                                | VERMONT                                                            |
| *CHARLES OF LONDON, 2 West 56th Street.                                         |                                                                                | *BELMONT: OLD CURIOSITY SHOP, E. E. WHITE.                         |
| *CHARLES CORDTS & CO., INC., 106 East 19th Street. Reproduction of old brasses. |                                                                                | *NEWFANE: THE BLACK KAT ANTIQUE SHOP.                              |
| *WALTER G. EARL, 235 East 42nd Street.                                          |                                                                                | VIRGINIA                                                           |
| *ESMOND GALLERY, 1113 Lexington Avenue.                                         |                                                                                | *RICHMOND: H. C. VALENTINE & COMPANY, 209 East Franklin Street.    |
| *WILLIAM A. FRENCH FURNITURE CO., 238 East 46th Street.                         |                                                                                | WASHINGTON, D. C.                                                  |
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A lovely swell-front Hepplewhite mahogany sideboard, 72 by 26 inches, fan and tulip drop inlay, perfect condition.

Also a cherry grandfather clock, slender and lovely, broken arch, slender vases, fluted corners, beautifully painted face, surmounted by eagle on laurel.

Both pieces are ready to go into your home.

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Height, 48 inches Price, \$200

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Sheraton tables: sofa, sewing, and tip.  
Sheraton chairs: a pair of side, an odd chair with saddle seat.  
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Queen Anne walnut side chair.  
Louis XV armchair, walnut, cane back and seat, very fine.  
Louis XVI side chair, walnut, cane back and seat, very fine.  
Pair of Louis XV side chairs, carved oak, rare.  
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Also brass, iron, and pewter.



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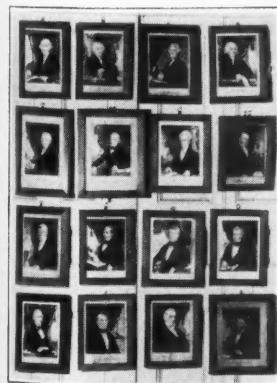
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IT WILL PAY YOU TO ATTEND  
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### FOR SALE:

Complete set of Currier prints of Presidents (illustrated); walnut, mahogany, and inlaid secretaries; fine sofas: Phyfe, Sheraton, and Chippendale; Sheraton sideboard.

### WANTED TO PURCHASE:

Chippendale mahogany ladder-back armchair; maple duck-foot, fiddle-back armchair; lamps with colored glass bowls; Lowestoft tea caddies.

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*Let the March winds blow all your reproductions away  
And replace them with antiques without delay.*

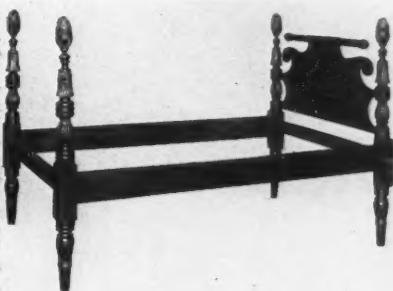
A pine bonnet-top corner cupboard  
Mahogany flame veneer sofa, reupholstered  
Old India shawl  
Sheffield cake basket  
Birmingham Hall marked cake basket  
Old chintz, china, glass, prints, and rugs

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Pineapplecarved,  
height 57 inches,  
outside measurements 84 x 54½  
inches, original  
finish, new side  
rails.



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DURING the winter months I have found many interesting and rare pieces, among them a fine maple highboy, a Sheraton chest of drawers, a Hepplewhite breakfast table in mahogany—all original, all in perfect condition; a fine early silver teapot; American marked pewter; and lacy Sandwich glass; also some very fine quilts.

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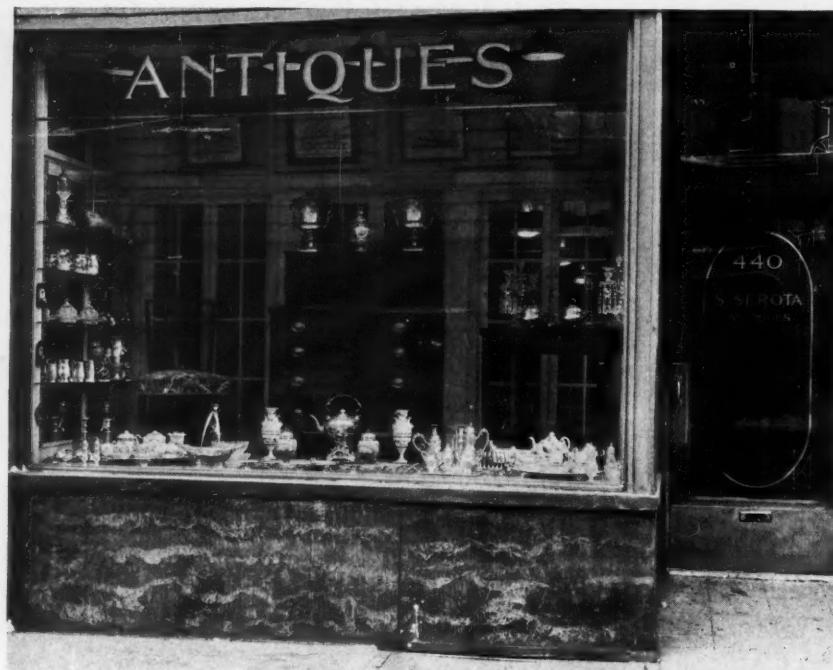
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## WORKS OF ART, ANTIQUES ART PROPERTY

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**A**N unusual Sheraton pole screen with three-tiered base—a large Sheraton tripod table, oval and richly inlaid—a quaint 1812 atlas—a three-tiered manuscript table—an oblong table of Chinese Chippendale, with beautiful pierced gallery—Canterburys—inlay corner cupboards.

Also a host of the smaller pieces in so great demand—old English fire-buckets—wood and flower boxes made from Napoleonic drums—old shell cases for umbrellas and sticks—desk sets—book ends—pillows—screens—table mats of exquisite old brocades.



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IMPORTERS TO THE TRADE

## Illustrated:

Oriental Lowestoft Tea Set

Pair of Nantgarw Vases  
Old Sheffield Teakettle  
American Silver Tea Service

Coalbrookdale Tea Set

One of a Pair of American Sheraton Chairs (*Lockwood Vol. 2*)

Original Tambour Desk,  
Mahogany  
Sheraton Satinwood Card Table

## COATES & SON

125 CHARLES STREET, BOSTON  
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**T**HE illustration is from a set of six side and two armchairs of early Hepplewhite design. The set is in original condition and in an exceptionally good state of preservation.

We have in stock many other sets of chairs, pedestal tables, sideboards, etc., of Chippendale, Hepplewhite, and Sheraton periods. Also china and pottery, silver and glass. Several very fine chiming clocks, pictures, early arms, etc.

Our goods are purchased from the old homes of England and arrive here in weekly shipments.

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HERE is a mistaken impression that because of our Sale at the Anderson Galleries, New York City, on January 20 and 21, we've ended our activities in the field of antiques.

We beg to advise that this is not so, and that at the moment we have a far superior collection than ever before in our history. Our purchases for it having extended over a period of twenty-six years, we feel qualified to make this announcement

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## Silver Resist Pitchers

This small but choice collection of silver resist pitchers shows the perfection which ceramic art achieved in the eighteenth century. Each pitcher is in perfect mint condition. You may note the beauty of each shape and the interesting designs from the illustration, but you must see the actual pitchers to realize the beauty of their colorings.

The collection may be briefly described as follows:

*Top row left to right*

1. 4 in. high, 4½ in. handle to spout, bird decoration, silver resist on white.
2. 6 in. high, 6 5-8 in. handle to spout, silver resist on rare yellow ground.
3. "Sir Francis Burdett" jug with 2 portraits and inscription. It is dated. 6¾ in. high, 7½ in. handle to spout, silver resist and transfer on yellow ground.
4. 4¾ in. high, 5¼ in. handle to spout,

*bird decoration, silver resist on white.*

*Bottom row left to right*

5. 5½ in. high, 6 1-8 in. handle to spout, rare flower design, silver resist on white.
6. 5¾ in. high, 7 in. handle to spout, conventional design, silver resist on white.
7. 6 1-8 in. high, 6½ in. handle to spout, silver resist on white.

You are cordially invited to visit our third and fourth floors where you will find our display of old china, glass, mirrors and furniture.

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